

# THE CLASSICAL JOURNAL

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## Editorial

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THIRTY-SEVENTH ANNUAL MEETING  
OF THE  
CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH  
TO BE HELD AT  
INDIANAPOLIS, INDIANA, APRIL 10, 11, 12, 1941

### PROGRAM

THURSDAY, APRIL 10, 10:00 A.M., ROOM 1202, SEVERIN HOTEL  
Meeting of the Executive Committee  
President GERTRUDE SMITH, Presiding

THURSDAY, 2:00 P.M., RAINBOW ROOM, SEVERIN HOTEL  
President GERTRUDE SMITH, Presiding

ISABELLE JOHNSON, Louisiana College, "The Mediaeval Polyxena."  
RODNEY P. ROBINSON, University of Cincinnati, "*Duo Equites Romani*."  
CAMPBELL BONNER, University of Michigan, "Eyes That See and Ears That Hear."  
HAROLD B. DUNKEL, University of Chicago, "Greek Milesian Tales."  
GRACE BEEDE, University of South Dakota, "Latin for Defense."  
WALTER MILLER, Washington University, "Syracuse—Athens' Rival in the West." (Illustrated, 30 min.)

THURSDAY, 4:30 P.M., SEVERIN HOTEL  
Meeting of the Committee on the Present Status of Classical Education  
A. PELZER WAGENER, Chairman, Presiding

THURSDAY, 6:30 P.M., ROOF GARDEN, SEVERIN HOTEL

Annual Subscription Dinner (\$1.50)

HUBERT MCNEILL POTEAT, Wake Forest College, Presiding

Addresses of Welcome:

DR. DEWITT S. MORGAN, Superintendent, Indianapolis Schools.

MR. REGINALD H. SULLIVAN, Mayor of Indianapolis.

GERTRUDE SMITH, University of Chicago, Presidential Address, "*πόλις ἀνδρα διδάσκει.*"

FRIDAY, 7:30 A.M., SEVERIN HOTEL

Members of Eta Sigma Phi will meet for breakfast

ROY C. FLICKINGER, Presiding.

FRIDAY, 9:00 A.M., ROOF GARDEN, SEVERIN HOTEL

DOROTHY M. BELL, Bradford Junior College, Presiding

JAMES A. KLEIST, S. J., St. Louis University, "Aristotle and the High School Teacher of Latin."

JOSEPHINE FAULKNER, Plymouth High School, Plymouth, Ohio, "Taking Root in a Small High School."

ANNABEL HORN, Girls' High School, Atlanta, Georgia, "Testing and Teaching."

MILDRED DEAN, Head of the Latin Department, Divisions 1-9, Public Schools of the District of Columbia, "*Felices qui orsus rerum. . .*"

HARLAN PARKER, Western Reserve Academy, Hudson, Ohio, "Our Business—The Immediate Environment."

LOURA BAYNE WOODRUFF, Oak Park High School, Oak Park, Illinois, "*Ne Quid Nimis.*"

FRIDAY, 12:15 P.M., RAINBOW ROOM, SEVERIN HOTEL

Subscription Luncheon (\$0.75)

HENRY M. GELSTON, Butler University, Presiding

Address of Welcome:

DR. DANIEL S. BUTLER, President, Butler University.

Singing of Latin songs will be led by MARS M. WESTINGTON, Hanover College, MRS. WESTINGTON accompanying.

FRIDAY 2:00 P.M., ROOF GARDEN, SEVERIN HOTEL

ALFRED P. DORJAHN, Northwestern University, Presiding

ROY KENNETH HACK, University of Cincinnati, "Homer on *Ate*: The Sin of Stupidity."

B. L. ULLMAN, University of Chicago, "The A B C's of the Alphabet." (Illustrated, 30 min.)

LLOYD STOW, University of Oklahoma, "The Influence of Aristophanes on Public Opinion."

COL. DONALD ARMSTRONG, Chicago Ordnance District, War Department,  
"The Roman Army and the *Blitzkrieg* with Special Reference to Caesar's  
Campaigns."

JOHN F. CHARLES, Wabash College, "Aspects of Athenian Sea Power."

FRIDAY, 4:30 P.M., Parlor B, Mezzanine Floor, SEVERIN HOTEL

Meeting of State Vice-Presidents  
Secretary F. S. DUNHAM, Presiding

FRIDAY, 8:00 P.M., ROOF GARDEN, SEVERIN HOTEL

W. E. GWATKIN, JR., University of Missouri, Presiding

RICHARD P. MCKEON, University of Chicago, "Political Theory and Practice  
in Ancient Athens." (30 min.)

GEORGE MYLONAS, Washington University, "The Homeric Hymn to Demeter  
and Her Sanctuary at Eleusis." (Illustrated, 60 min.)

SATURDAY, 7:30 A.M., SEVERIN HOTEL

Members of the Committee on the Present Status of Classical  
Education will meet for breakfast and a short discussion period

A. PELZER WAGENER, Chairman, Presiding

SATURDAY, 9:00 A.M., ROOF GARDEN, SEVERIN HOTEL

First Vice-President H. J. BASSETT, Southwestern University, Presiding

HAROLD JOLLIFFE, Ohio University, "Slang, Poetry, and Propaganda."

ROY C. FLICKINGER, University of Iowa, "The Ramparts We Watch."

DAVID M. KEY, Birmingham-Southern University, "Comedy Is Light Lit-  
erature."

CLARK KUEBLER, Northwestern University, "Andocides and Rhetoric."

OSCAR E. NYBAKKEN, University of Iowa, "Some Ancient and Modern As-  
pects of *ius gentium*."

Business Session

President GERTRUDE SMITH, Presiding

## INFORMATION

### TRANSPORTATION

Indianapolis may be reached by the Pennsylvania, Big Four, Monon, Illi-  
nois Central, Baltimore and Ohio, Chesapeake and Ohio, and their con-  
nections.

It may also be reached by Transcontinental and Western Air and American  
Airlines, by Greyhound and several other bus lines, and by several state  
and national highways, especially 29, 31, 34, 36, 37, 40, 52, 67.

## HOTELS

Headquarters will be *Hotel Severin*, Illinois and Georgia Streets, one block north of the Union Station. Rooms: single \$2.50, \$2.75, \$3.00, \$3.50 per person; double rooms, with double bed \$4.00 to \$5.00, with twin beds, \$5.00 or \$6.00; four to a room, two double beds, at \$1.75 per person. All rooms with outside exposure, each equipped with private bath, circulating ice water and radio reception. Those who wish rooms at headquarters should write in advance directly to Hotel Severin, W. H. Wells, Manager.

*Warren Hotel*, 123 South Illinois St., one-half block north of the Severin Hotel. Rooms: single \$2.00 to \$3.50. Double, \$3.00 to \$5.00. Every room with bath.

*Hotel Lincoln*, West Washington Street and Kentucky Avenue, two blocks north of Hotel Severin. Rooms: single \$2.50 and up, or if occupied by two persons, \$4.00 to \$8.00; rooms with twin beds, \$5.00 and up. All rooms with bath, circulating ice water, and a morning paper.

*Claypool Hotel*, North Illinois and West Washington Streets, two blocks north of Hotel Severin. Rooms: single \$2.50 to \$5.00; with twin beds, \$5.00 to \$8.00; double \$4.00 to \$7.00.

*Hotel Washington*, 32 East Washington Street. Rooms: single \$2.50 to \$4.00; double \$4.00 to \$5.50. All rooms with bath.

*Spencer Hotel*, South Illinois St., opposite the Union Station. Rooms: single \$1.50 to \$2.00; double \$3.00 to \$4.00.

*Reservations* for the subscription dinner on Thursday evening and for the subscription luncheon on Friday should be made by April 9 with Mr. Maurice May, Convention Department, Hotel Severin, dinner at \$1.50 a plate, luncheon at 75 cents. Reservation cards for this purpose will be mailed with a copy of the program to each member of the Association from the Secretary-Treasurer's office. Tickets for the dinner and luncheon may be secured at the time of registration. The registration desk will be on the mezzanine floor of the Severin Thursday morning and afternoon, and in the foyer to the roof garden Friday morning.

*Local Committee*

Henry M. Gelston, Chairman.

Executive Committee: Mrs. Hester Bock, Miss Elizabeth Davis, Miss Emily Dodson, Miss Grace Emery, Sister M. Geraldine, Sister Gonsalva, Mrs. Anna D. Kek, Miss Harriett Kersey, Miss Janet Macdonald, Miss Hazel D. McKee, Mrs. Helen P. Mercer, Miss Narcie Pollitt, Miss Elizabeth Roberts, Miss Emma Tinsley, Mr. M. C. Twineham.

Messrs. H. R. Campbell, J. W. Harris, E. M. Hughes, Ernest Mock.

Brothers Francis Schwoyer, Francis Titzer.

Mesdames Iva C. Head, Elizabeth M. Helm, Vera T. Morris, Grace W. Morrison, Myrtle Rodden, Edna K. Watson.



Misses Grace A. Buchanan, Ruth B. Carter, Thelma L. Cooley, Catherine M. Copeland, Honora Curran, Josephine Davidson, D. Dean, Mae A. Glockner, Madge Kesselring, Alice Kraft, Josephine L. Lee, Frances Longshore, Irene McClean, Audra Miller, Elizabeth Morrell, Esther M. Myers, Winifred Owens, Irene Robb, Agnes Spencer, Mabelle Sprague, Ruth Stone, Esther Williams.

Sisters Ann Berchmans, Anna Clare, Charlotte, Clarence Marie, Marina, Mary Clement, Mary Genevieve, Robert, Rose Aloyse, Teresa Gertrude, Theodore.

## VERGIL<sup>1</sup>

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By JOHN ERSKINE

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Since Vergil wrote of empire, the parallel has been drawn between public issues in his time and in ours. But it was perhaps his most endearing characteristic that in discussing the course of history and of world sorrows he remained intimate and personal. He has much to say to us as individuals.

In the first place, he speaks for men who are hypnotized by history, though they may be ignorant of it. He bestows upon Aeneas his temper and ours. We today admit we have a future, in fact we fortify ourselves against it, but our heart is with what has gone by. When Aeneas told his goddess-mother that he was seeking Italy, his fatherland, we no longer recognize with Dante a metaphor of the spiritual quest; Vergil makes it clear that Aeneas would rather have stayed in Troy than found Rome. To us he seems not a pilgrim but a refugee.

If Vergil's philosophy had not been prophetic of our own he would not have celebrated the ultimate glory of the Roman Empire by reciting the legend of a kingdom destroyed. The burning of Troy was the end of one era, the successful founding of Rome was the end of another, and no matter how an era ends, the end is sad. Beyond the final moment, whether triumphant or disastrous, men can see nothing. They know they have reached the end of an era because they have lost the horizon, they retain only the past.

The past is a terrifying companion, if we have no other. Except to those who are conscious of their future, the past yields no reliable interpretation of life. Though we are often urged to learn from the past, strong natures instinctively reject the counsel, preferring to learn directly from life rather than from its shadows.

<sup>1</sup> To insure a wider circulation this paper has been published simultaneously in the *Kenyon Review*.

Adam, we understand, did not postpone his activities for a generation, till a little past should accumulate. All of the past that still belongs to us is in our bones, or it remains contemporary in persons or achievements that have already become immortal. Otherwise the past serves to house ghosts and to generate nostalgia.

Whether or not Vergil meant to say this, we find it said in his poem. The piety of Aeneas, the continuity of the human race, is illustrated by his solicitude for his father Anchises and for Ascanius his son, but I doubt if any reader ever derived from Ascanius an appreciable sense of the future, and father Anchises, looked at objectively, is more a burden than a help. Theoretically he represents the storing up of experience, the revered past from which we should learn, but his information proves often incorrect and his guesses at the will of the gods miss the mark rather scandalously. He was for settling in Crete, you recall, instead of Italy. After his death he became better informed. He also fares better at Vergil's hands, recovering a notable strength in the other world and enjoying an accession of charm in the memory which persists of him on earth—in the words of Evander, for example, who, recalling the marvels of his own long-departed youth, portrays Anchises tall and princely, as he was when Venus loved him.

The *Aeneid* is full of funerals and ghosts, like many a lesser story or play in our own past-ridden and nostalgic age. There is frequent reference to the advantages of rest in the grave. The ghost of Hector speaks to us, the ghost of Creusa, the ghost of Polydorus. Aeneas wishes he had died on the plains of Troy, and from time to time envies his comrades who, though they escaped the first slaughter, now sleep in peace.

This mortuary emphasis has been held a defect in Vergil. It is said to indicate lack of courage or failure of nerve. If this was the Roman temper, we are asked, how explain the vigor and the thoroughness with which the great tasks of the Empire were performed? I shall not stop to answer the question, though men in later ages might be cited who have lived well even though sick at heart. But we may profitably watch the forms in which our own loss of courage or nerve finds expression. Vergil's remarkably articulate ghosts, who talk always on the right subject and say the right

thing, are a bit old-fashioned, or a little too good to be true; but we also are haunted, the past pursues us, and though we are accustomed to our own ghosts, we can hardly think them superior to Vergil's just because they never talk a word of sense. I prefer to testify that what the ancient poet sets down as a fact of life is true in my own experience, and, as I suspect, in the experience of my friends. When I am most baffled, nearest defeat, the spirits of some that I loved return, I suppose because I crave their help—return and speak to me, though I can distinguish only my name. And when I hear my fellows ask what is now the meaning of life, or why should anyone wish to stay longer, Vergil himself is present in our wisest answer, "We have encountered perplexity before. We may yet look back upon this moment with a smile. *Durate*—stick it out!"

The somewhat exclusive emphasis upon the past might seem to be contradicted or balanced by the pageant of the Roman destiny which Anchises expounds in the other world for the instruction and encouragement of his son. An argument might be made, a strictly literary argument, that here at least we are invited to contemplate the future. The point might be driven in by observing that Aeneas found at Carthage the painted record of the Trojan War, and when Dido welcomed him to her palace, the silver dishes on the banquet table were ornamented, in carved gold, with the heroic deeds of her people, from the start of the race to the building of Carthage. Is an ironic contrast intended between Dido, who is bound to the past, and Aeneas, who has the future? The question is probably not important. The prospect which Anchises unfolded was already for Vergil and his readers accomplished history. Of the future it told nothing, unless the death of young Marcellus, the most promising of all the Roman line, was to teach Aeneas—and us—to indulge in no bright hopes.

When a chapter of civilization closes, whether in success or in failure, the strain upon religious faith is severe. In complete success the gods are neglected; in failure they are distrusted. I am acquainted with no book which portrays these two kinds of skepticism with deeper understanding than the *Aeneid*. Our philosophies, whatever they may be, are bound up more than we realize

with our ideals and purposes. If those purposes are so limited that they can be and are achieved, we find ourselves spiritually bankrupt. While Rome was not yet what Rome might be, faith in Rome was intact, but the Augustan age, beholding the goal in sight, the Empire united almost to the edges of the known world, began letting go the faith that seemed no longer necessary.

Rooted pieties, of course, remained, as they always do, long after the intellect has dismissed the gods and discarded doctrine. We cannot read far in Vergil without realizing his love of customs and ceremonies, his reverence for old country ways, his detailed reporting of priestly rituals. As the inner flame dies, many of us nurse its lingering reflection in outward symbols. Today, as the cult of the hearth fails and the home falls apart, we collect antique domestic furniture.

Naturally our skepticism is more complicated, perhaps more subtle. When the civilization of which we were a part comes to total grief, we do not conclude at once that our gods no longer exist—our pieties still remain. But we wonder if, after all, these gods were really ours.

You and I have our contemporary phrases for it; we ask whether we were really in the path of destiny, whether the culture which we helped to develop has in the great scheme of things any permanent place. Since we cannot answer our own questions, we think it dignified to stand aside and let the world go by, though with the world the gods also will leave us.

Vergil portrays Aeneas as rich in this kind of despair. The utter destruction of his city left him no choice but to admit that the prosperity of Troy and his personal happiness were not in the divine plan. Yet Vergil represents him as wishing very humanly to carry his gods with him to another home. I know that these are supposed to be the household gods, the most portable kind, but I think Vergil implies something deeper. It is not easy even in defeat for man to admit his purposes were wrong. Perhaps the defeated is most tenacious of the gods in whom defeat has shaken his faith. It is illuminating to notice how Aeneas cherishes his deities even when he does not trust them. All the gods by whom this empire stood have departed, he cries, watching Troy burn, yet he

builds ships, and transfers his gods to Latium. We cannot trust the gods, he says, we cannot trust the gods against their will. And in one indelible phrase he recognizes the vanity of hope even for a good man—*dis aliter visum*. Yet he prayed constantly.

The prayers in the *Aeneid* have been the subject of much comment. Vergil, as has been said, represents Aeneas as praying desperately, often without much apparent faith that the gods still exist, or that they will listen to him. The places in which the justification for this point of view may be found are familiar to all students of the poem. In the first words which Aeneas addresses to Dido, he says, for example, "May the gods reward you—if any divine powers have regard for the good." Some critics feel that Aeneas did not regain his faith completely until he first caught a glimpse of his new destiny during his visit to the lower world. There he not only saw his children's children, the great Roman line, but heard the stern warning, "Learn to be just, and not to think lightly of the gods." The Sibyl had already told him not to expect to change the will of heaven by prayer. The theory has been held, therefore, that we can find in the first six books practically all of Aeneas' skeptical petitions, and in the second six a more settled confidence in destiny.

The text does not support this agreeable interpretation. In the early part of the *Aeneid* some of the prayers contain no elements of doubt. The real difference between the two sections of the poem is that in the second half Aeneas prays less often. Having learned the will of heaven, he follows it without complaint. Perhaps Vergil suggests that to pray at all is a confession of bewilderment and doubt.

Vergil was not a pre-eminently dramatic writer; perhaps he could not have portrayed Aeneas with so much sympathy if the ruin of Troy and the triumph of Rome had not seemed to him much the same thing. If at that moment a further development of Rome could have been imagined, he might not have thought it worth while to revive the Trojan legend. If we could envisage what for us is to come next, we might not be attending now so closely to our history, or so busy, as Emerson feared we would be, repairing the sepulchres of the fathers. No tradition is broken so long as we can think of anything to hand on.



The ease with which we find our plight portrayed in the *Aeneid* reminds us that the modern conception of tragedy came from the Middle Ages, and the Middle Ages got it from this book. The fate of Troy was for Aeneas tragic, by which he meant, among other things, that it was in no respect his fault; it was simply a disaster that happened to him. For the Middle Ages a tragic story, as Chaucer reminded us, reported a fall from happiness to misery, just as a comic tale brought the wretched back to happiness. No Greek would have liked such a definition of tragedy, which leaves our fate to elements beyond our moral choice; but much as we may prefer the Greek point of view, we at least understand Vergil's, since it is identical with ours. Why the forces of destiny run out, he did not know, and neither do we. It is easy to say that the influence of a great man, like the influence of a noble civilization, must be bound within its cycle and, having risen to its climax, must afterwards decline, but this is a description, not an explanation, of what happens. Here our knowledge fails, and with strange resignation we accept our ignorance as its own excuse. Since we have tried our best to solve the riddle, we absolve ourselves from further responsibility. The only difference between Vergil's conception of tragedy and ours is that he thought disaster more interesting if it happened to a great and good man, and we, resolute in democratic humane-ness, hold the tragedy should be even more interesting when it happens to a ne'er-do-well, or a degenerate. Sophocles would not have written the *Aeneid*, Vergil would not have written *Tobacco Road*. Perhaps *Tobacco Road*, however, could not have been written if the *Aeneid* had not first taught us to feel for the victim trapped in a crisis which he did not bring on and which by himself he cannot get out of.

Crisis, like tragedy, takes from the *Aeneid* a modern meaning. We remind ourselves that the Greek word meant decision, that the crisis of a drama or of a life is the moment when a deliberate choice must be made between two different fates. Aeneas makes no such choice. Vergil represents him as avoiding decisions so far as he can. Fate urged him on through the commands of his mother, the goddess, or as we should say, through the pressure of crude circumstance, but in his heart he never liked the course he was compelled



to take. Here again Vergil speaks for himself and for us. If you and I chose the life we follow, we are among the fortunate exceptions. Most men feel that they have been forced out of their niche, or that they never found it.

Yet willingness to submit to misfortune occurs naturally with the sudden blindness to the future which overtakes men at the close of an era. If we make no choice, it may be because we are aware of no alternatives. For Aeneas Vergil offers every sympathetic excuse; the hero wished to avoid a public career, he was not by temperament a leader; the long sufferings of his people, brought on by the wrong-doing of his cousin, had worn him down, and his personal grief killed his zest for life. That he did his duty and stumbled incidentally on an unforeseen career makes him at least a moral hero, however bewildered intellectually. For himself and for us Vergil offers no such explanation. He suggests, at least indirectly, that our worst shortcoming is ignorance. Our destiny does not fail us; we fail to recognize it. Aeneas is not to blame if he is deceived by the disguise beneath which his celestial mother hides herself, but for us Vergil believes, in the Greek way, that the secrets of the universe are accessible to the willing and tireless mind.

It is not clear, however, that he thought the human mind was tireless in his own day, and perhaps we lack confidence that it is tireless now. Most of Vergil's open references to science and philosophy suggest a wish to escape from life rather than to solve it. He liked to sum up the theories of origins and evolution which had been more largely stated by Lucretius and the Greeks; he makes Silenus in the fourth eclogue and the minstrel Iopis at Dido's banquet table sing of the four elements, of the laws which control the stars, the sun and moon, the seasons, and the weather. Yet to what extent he was influenced by Lucretius, or possessed a strictly scientific curiosity, we may let the specialists argue. From the *Aeneid* we are likely to conclude that though Vergil was fascinated by philosophical reflections, their vitality for him was ethical rather than scientific. It would be pleasant to know if we could how all things began and what laws they obey, but the answers to questions so raised would satisfy merely our intellectual curiosity, our aesthetic sense of order in the universe. The mystery that really

grips Vergil is of human beings—not their origin in step with other animals from the primal elements, but the source of their diversity, the causes of their advance or of their degradation, the natural history of their morals.

The notable passage in which Vergil explores, too briefly, we feel, the spiritual beginnings of mankind, occurs, as we need not be reminded, in the sixth book, in the speech of Anchises to his son. Vergil here offers a Platonic hypothesis to explain our upward yearnings and our ethical failures, and equally to explain our discouragement in the quest of knowledge. The mind and the soul, goodness and wisdom, had been made identical by earlier moralists, but his fable contains in it the seed of the Christian vision as developed later by Mediaeval thinkers:

First, the heaven and the earth, the ocean, the moon and the sun, are moved by a spirit within; mind sways the universe, implicit in its mighty frame. From this mind comes the race of man and beast, the creatures that fly, the creatures in the sea. Pure as fire are the life-seeds, and divine is their source, but imprisoned in mortal and earthly flesh they become dull and dimmed. Here lies the cause of fear and of desire, of sorrow and of joy; the mind from its dungeon looks out, but cannot see clearly. Even at death the spirit is not altogether delivered from the evils of the flesh; through time and habit many a poison has gone deep. Therefore are the spirits disciplined by suffering, and pay the penalty of what they have done amiss. Some hang stretched out in the wind, from some the guilt is cleansed by water, from others by fire. Each spirit punishes itself. At the end of our purgation we are sent to Elysium, to the Happy Fields, where we stay till the last taint is removed and the flame of the spirit is once more pure. After a thousand years we are brought to the waters of Lethe, that having drunk deep we may forget, and care to live again.<sup>2</sup>

The acquisition of knowledge Vergil associated with a life of leisure, close to the soil. Perhaps this is his most persuasive statement of civilized man's nostalgia for the past, leisure and the simple life being the first natural treasures which civilization throws away. The note of weariness is inevitable in the homesickness. We are accustomed to illustrate the point by the famous story of Camilla, protectress of the virgin forest, sacrificed like her beloved trees to make room for city buildings. But charming though Camilla is, her fate does not always bring tears to our eyes as doubtless it should.

<sup>2</sup> Vergil, *Aen.* vi, 724-751.

In certain moods none of her activities, in the woods or out of them, appeal to us as quite human. We are more likely to be deeply moved when Father Tiber toward the end of the night speaks to Aeneas and gives him his blessing, and Aeneas, rising from the dream, prays to the river:

Ye Nymphs, Laurentine Nymphs, from whom rivers have their being, and thou, Father Tiber, thou and thy hallowed stream, receive Aeneas, and at last shield him from perils. In whatsoever springs thy pools contain thee, who pitiest our travails, from whatsoever soil thou flowest forth in all thy beauty, ever with my gifts, ever with my offerings, shalt thou be graced, lord of Hesperian waters. Only be with me, and teach me thy will!<sup>3</sup>

To what other god has the poet made Aeneas pray with such confidence, such ardor? The lonely river bank, the hero sleeping on bare ground, under the stars—in this scene Vergil is at home. The wisdom which we need, nature would supply, had we but time to listen. And here Vergil permits himself a little irony. Aeneas was civilized; the child of one city, his mission was to build another. He would not have been sleeping by Tiber's shore had he possessed at the moment a roof and a bed.

The note of weariness in the *Aeneid* is not to be explained altogether by the complete success of the Roman ideals. Even if Vergil had not felt that the Empire was reaching the end of an epoch, he would probably have regretted the separation from the soil which seems to be one disastrous result of modern civilization. It is hard to determine whether we encounter here a reasoned conviction of his or an instinctive prompting of his spirit. From the *Georgics* and from the earlier *Eclogues* as well as from the *Aeneid* we have cause to believe he was always torn between the intellectual privileges that the city provides and the quite different satisfactions of the country. To be removed from the soil was for him to be permanently wounded. In his account of the universal mind imprisoned in matter he makes a distinction between the soil and the flesh. The body is for the soul a dark habitation, but from the soil we draw spiritual health.

Is it too fantastic to detect in his yearning for the land our own conviction that weariness is a disease, particularly the weariness

<sup>3</sup> Vergil, *Aen.* VIII, 71-78.

of the mind? Returning to the source of life from which our roots first drew nourishment, we are healed. The reader of the *Aeneid* need not be confused by the clearly imagined deities who preside over forest or field or stream; these figures are only the incidents of an older way of speaking. What Vergil says is that nature has healing power, derived from the universal mind which mingles with earth more readily than with the bodily flesh. Yet the poet cannot yet take Wordsworth's decision and turn his back on city life; he is not prepared to unbuild the walls of Rome.

One benefit of life close to the soil is leisure to think, and especially leisure to remember. The worker in the soil is prompted to think as he works, and perhaps, as Maeterlinck and many another poet have suggested, those thoughts are wisest and most profound which are stimulated by the planting and the care of growing things. In this kind of leisure we exercise our memory, we cultivate the past in the one fashion which will not make the past a burden to us, we contemplate what is, or should be, immortal. The persons and the actions which deserve to survive, forever contemporary, owe their continued existence to our thought of them. Troy was not altogether destroyed. Priam and Hector, Polyxena and Creusa, even the tragic romance which wrecked the city, had the right to survive. In the press of the hurrying city and in the restless ambitions of empire, the dead might be forgotten, and with them the elect, who should not be let die. Vergil seems to say that the thoughtful moods of the country sift the past and preserve the immortal part.

In the country too, in moments of leisure close to nature, perhaps we learn one great use of the past, the practice of regret. A modern philosopher, touched with the Vergilian gift of gentle and sensitive reflection, has reminded us that he who will not risk regret is unwilling to risk life. Perhaps the only good reason for recovering the past if we could is to say to someone whom we have wronged that we are sorry. In the sixth book of the *Aeneid*, though Vergil there brings his hero face to face with the Roman destiny, it is the past that sets the tone, chiefly of course in the reference to Marcellus at the close, and in the meeting between Aeneas and Dido. The irony in the protestations of the Trojan leader, in his

least glorious moment, that he intended Dido no harm, has carried a personal application to countless readers for two thousand years, and with the sting of remorse a twinge of envy that Aeneas could recall one departed moment and make even this amend.

There is irony too in the impersonal habits of nature which seem at various moments to be favorable to man or ill-disposed, but which really are impartial and indifferent. When the Greek ships stole back upon doomed Troy, it was in the dark of the moon, a darkness which the Trojan prince called friendly to the enemy; but the poet does not let us forget that in its inexorable seasons the moon will be dark, let the consequences to man be what they will.

In moments of contemplation we see the difference between the future which in advance we recognize as such, and the future which actually occurs. The conscious future is only the past idealized; the real future steals on us unrecognized and perhaps unwanted. This at least is the experience of those too much tied to the past, too little disposed to imagine a changing world which expands out of the present. We may wonder whether St. Augustine could have written his *City of God*, and if so, how he would have written it, had he written, as Vergil did, when Rome was at its height. Is there nothing for the political animal to desire beyond power and safety, beyond escape and peace?

It is fascinating also but not profitable to speculate how Vergil might have ended the *Aeneid* had he ended it differently. As the poem stands, its pattern is closed; the balance of its elements is perfect, but there is no way out. Was this one of the reasons why the dying poet wished his manuscript destroyed? He had thoroughly portrayed the past-ridden mood, but he had failed to offer a cure for it. He had given hardly a hint of the ideals which might lead Rome further. It was left for a later age to observe how nearly he had approached the philosophy which was to teach man a new conception of empire, a kingdom not in this world but in the soul.

Yet we are glad the poem is left as it is, faithful still to our frailties, and reassuring with the knowledge that our errors are very human. We are not the first to detain the past overlong, while another guest, a new day, waits on the threshold.



## BROADCASTING THE CLASSICS<sup>1</sup>

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Educational broadcasting has increased to such an extent during the past ten years that even the commercial stations have appropriated a good percentage of their time to the formal or informal dispensing of educational information. As a part of the Extension Service of the University of Iowa, the College of Liberal Arts pioneered in offering direct from its classrooms the material presented to resident classes, and the station added a number of later afternoon broadcasts directly from its studios as additional educational material, under the title of "The College of the Air."

The types of classroom broadcasts range from the distinctly liberal subjects such as English, literature, and music, to more practical courses in the liberal arts curriculum, and include commerce courses, education courses, and studies in child welfare. The classroom broadcasts occur in the forenoon and early afternoon, and the College of the Air in the late afternoon. Since 1933 the department of classical languages has given courses such as Greek and Roman Literature and Civilization, the Greek Epic and the Greek Drama in English throughout the entire year at nine o'clock in the morning on Monday, Wednesday, and Friday. At five o'clock in the afternoon on Thursday and Friday, courses have been offered in Beginning Latin, Vergil's *Aeneid*, Cicero's and Pliny the Younger's *Letters*, Ovid's, Petronius', and Apuleius' *Stories*, and the Greek Lyric.

To broadcast the classics in English from the classroom and from the studio it is necessary to select passages that will arouse the

<sup>1</sup> Read at the Thirty-Sixth Annual Meeting of the Classical Association of the Middle West and South, Louisville, Kentucky, March 23, 1940.

listener's imagination; that is, dramatic events that will strike the ear when heard as they would the eye when seen. The rule books for scenario writing say, "Proceed from situation to situation and make every incident tense and dramatic." The radio script-writers must follow the same rule, but, because of the limitation of auditory performance, must introduce a narrator to carry the story between the situations. The best radio performance today is narration fading into dramatization, with narration returning when necessary. By these rules the literature of the classical languages lends itself remarkably well to broadcasting, the narrative and descriptive passages of the epic, for example, having sufficient dramatic power to make the material definitely effective in broadcasting. I have found it not so practicable to introduce dramatization with characters taken from the class except occasionally in stichomythic passages of high emotional content.

The attention of the radio listener is caught immediately by the opening lines of the tragedy of *Agamemnon*, where the watchman, awaiting the beacon sign of Agamemnon's triumphal return, reflects in somber tones upon the impending downfall of Agamemnon's house. In this passage lies that mysterious foreboding that the radio audience, experienced in the mystery movie, loves so well. It is 458 B.C. and you are sitting on the cold stone seat of an Athenian theatre. Below you a proscenium represents the palace of Agamemnon, with high-terraced roof. In front is an altar of Zeus. On top of the roof stands a watchman. It is night. You hear the watchman reflecting in complaining voice upon the evil forces that have beset the house of his lord:

This waste of year-long vigil I have prayed  
God for some respite, watching elbow-stayed,  
As sleuthhounds watch, above the Atreidae's hall,  
Till well I know yon midnight festival  
Of swarming stars, and them that lonely go,  
Bearers to man of summer and of snow,  
Great lords and shining, throned in heavenly fire.

And still I await the sign, the beacon pyre  
That bears Troy's capture on a voice of flame  
Shouting o'erseas. So surely to her aim  
Cleaveth a woman's heart, man-passioned!



And when I turn me to my bed—my bed  
 Dew-drenched and dark and stumbling, to which near  
 Cometh no dream nor sleep, but alway Fear  
 Breathes round it, warning, lest an eye once fain  
 To close may close too well to wake again;  
 Think I perchance to sing or troll a tune  
 For medicine against sleep, the music soon  
 Changes to sighing for the tale untold  
 Of this house, not well mastered as of old.

Howbeit, may God yet send us rest, and light  
 The flame of good news flashed across the night.<sup>2</sup>

Is not this vision through the ear quite as impressive as through the eye? Would the modern drop-scene with its painted flecks of light present a more vivid picture of night than

yon midnight festival  
 Of swarming stars and them that lonely go,  
 Bearers to man of summer and of snow,  
 Great lords and shining, throned in heavenly fire?

Consider the setting at the opening of Sophocles' *Electra*. The clear-voiced herald announces that the play is about to begin. An aged servant enters with Orestes and Pylades. The servant shows his companions Mycenae before them and the palace wherein Agamemnon was slain. He relates how he rescued Orestes when a boy, "snatched from beside thy father's bleeding corpse."<sup>3</sup> Now is the time, he says, to avenge his father's death:

For lo, already the bright beams of day  
 Waken to melody the pipe of birds,  
 And black night with her glimmering stars has waned.  
 So ere a soul be stirring in the streets  
 Confer together and resolve yourselves.  
 No time for longer pause; now must we act.<sup>4</sup>

Expectancy is in the air; night has waned; vengeance and murder are afoot. It is as possible to convey all the factors of this scene by narration as by reproduction on the stage.

Another excellent example of this dramatic suspense effective

<sup>2</sup> Translation taken from Gilbert Murray's *Ten Greek Plays*: New York, Oxford University Press (1930), 91.

<sup>3</sup> Translation by F. Storr in "Loeb Classical Library," Vol. II: New York, Putnam's (1929). <sup>4</sup> *Ibid.*, vss. 17-22.

over the air is that point in Euripides' *Electra* preceding the slaying of Clytemnestra. Electra sends an appeal to her mother based on the story that she has recently given birth to a man-child and desires her mother's comfort. Aegisthus has received the death-stroke from Orestes, and Electra has turned away from the tyrant's body, over which she has released all the venom and loathing sarcasm of her soul. Peering down the road she catches sight of her mother approaching:

Straight into the snare!  
Aye, there she cometh.—Welcome in thy rare  
Chariot! All welcome in thy brave array!<sup>5</sup>

Then follows a stichomythic dialogue between Orestes and Electra in which Orestes is reproved for his drooping courage and is goaded on to execute Apollo's command. Clytemnestra rides up in stately pomp, is greeted by her daughter, defends in a lengthy speech her killing of Agamemnon, and is condemned by Electra in an equally long and spirited reply. Just as she feels sure that Electra has been softened toward her, Electra tells her of her physical condition following the birth of her child, whereupon the mother is all sympathy, makes haste to enter her daughter's lowly roof, drawing aside her costly robes to avoid the grime of smoke that lies deep upon the wall. At this moment of seeming calm, Electra's words, teeming with venom, sound forth:

Ha, Mother, hast slept well  
Aforetime? Thou shalt lie with him in Hell.  
That grace I give to cheer thee on thy road;  
Give thou me—peace from my father's blood!<sup>6</sup>

The suspense provided by Euripides in the recognition scene in *Iphigenia in Tauris*, where Iphigenia, as priestess of Artemis, very nearly becomes the agent of the death and sacrifice of her brother Orestes, is impressive. Orestes and Pylades, you will recall, have been caught on the shore of the Taurians and are about to be offered up as a sacrifice, as strangers regularly were. Iphigenia is priestess to Artemis, in the service of King Thoas, having been transported by the goddess to the Tauric Chersonesus, where her function is to prepare the victims for the altar. There seems no way

<sup>5</sup> Translation by Murray, *Ten Greek Plays*, *Electra*.

<sup>6</sup> *Ibid.*

of escape, so much so that Orestes has lost faith in Apollo. Iphigenia, however, desires to send one of them with a message to Argos. Pylades is to be the messenger. The message reads:

To Orestes, Agamemnon's son,  
She that was slain in Aulis, dead to Greece  
Yet quick, Iphigenia sendeth peace.  
. . . Take me to Argos, brother, ere I die,  
Back from the Friendless Peoples and the high  
Altar of Her whose bloody rites I wreak.<sup>7</sup>

The recognition scene that follows is not marred by the overaction frequently seen on the stage. In narration it comes over in a purer form, perhaps, than in visual presentation.

Other instances of dramatic suspense, which spring immediately to your minds, are Diomedes and Odysseus catching the spy Dolon as they approach the camp of Rhesus; Achilles slaying Lycaon, whom you and I would have spared; Odysseus emerging last from the cave of Polyphemus, suspended beneath the ram's belly; the nurse Euryclea identifying her master by a scar; Odysseus trying out his own bow, and the rush for the armory door, to close it against the traitorous goatherd. Even a casual examination of the pages of Greek literature will reveal hundreds of similar tense and dramatic situations.

There are many stichomythic passages in Greek tragedy that portray strong human emotions such as hate and anger. An example is the vigorous dialogue in the *Antigone*, where Creon decrees death to Antigone for providing burial rites for her brother Polyneices, and Antigone defends her act of obedience to divine law even though it violated a decree of the state (Sophocles: *Antigone*, 441-525); in the *Alcestis*, where Admetus, unworthy husband whose wife is dying in his stead, chides his father Pheres for not giving his life that Alcestis might live (Euripides: *Alcestis*, 630-735); in the *Hippolytus*, where the hero, condemned by circumstantial evidence before the enraged Theseus, pleads his innocence of all wrongdoing with Phaedra; also in Racine's *Andromache*, Act I, where Pyrrhus heatedly refuses Orestes' demand for the surrender of the little Astyanax. Perhaps more effective than in any Greek

<sup>7</sup> Translation by Gilbert Murray, *op. cit.*

work are the recurring stichomythic dialogues in Seneca's tragedies, to which one very naturally refers when broadcasting the Euripidean plays, if only to note the greater artificiality, redundancy, and epigrammatic effusions of the later playwright.

Another vital appeal that may be made to a radio audience is found in passages portraying pathos. These abound, of course, in both tragedy and epic works, but are more impressive, in my opinion, to a radio audience in the works of the epic writers. The first example that will come to your mind is the parting of Hector and Andromache in the sixth book of the *Iliad* (385-490). Andromache holds the little Astyanax in her arms. Hector approaches her:

So now he smiled and gazed at his boy silently, and Andromache stood by his side weeping, and clasped her hand in his, and spake and called upon his name. "Dear my Lord, this thy hardihood will undo thee, neither hast thou any pity for thine infant boy, nor for me, forlorn, that soon shall be thy widow; for soon will the Achaeans all set upon thee and slay thee. But it were better for me to go down to the grave if I lose thee; for never more will any comfort be mine, when once thou, even thou, hast met thy fate, but only sorrow."<sup>8</sup>

After that Andromache pleads with Hector to stay away from battle, but he replies that he cannot play the part of a coward. He laments the thought of Andromache's distress when he is gone:

thine anguish in the day when some mail-clad Achaean shall lead thee weeping and rob thee of the light of freedom.<sup>8</sup>

This entire passage so combines good writing with poignant distress that it has captivated the imagination of all artists in words for many centuries. The child Astyanax is afraid of his father's crest and bronze accoutrements, so Hector removes his helmet and plays for a time with his son in his arms. Finally the time comes when he must give him over to his mother Andromache:

and she took him into her fragrant bosom, smiling tearfully. And her husband had pity to see her, and caressed her with his hand, and spake and called upon her name: "Dear one, I pray thee be not of oversorrowful heart; no man against my fate shall hurl me to Hades; only destiny, I ween, no man hath escaped, be he coward or be he valiant, when once he hath been born . . ."

So spake glorious Hector, and took up his horse-hair crested helmet; and his dear wife departed to her home oft looking back, and letting fall big tears.<sup>8</sup>

<sup>8</sup> Translations by Lang, Leaf, and Myers, *The Iliad of Homer*: New York, Macmillan (1930).

Second only to this, perhaps, is Andromache's lament over the death of Hector, including the details of the Achilles-Hector duel that preceded it. Homer deserves the title Master of Pathos. He cleverly arranges two scenes running concurrently: Andromache busy with the preparation of a big cauldron of water that Hector may refresh himself upon his return from battle; and Andromache "unaware how, far from all washings, bright-eyed Athene had slain him by the hand of Achilles."

I have often wondered how large a part of the audience who flocked to hear a bard recite Homer's verses were women. Many of his passages must have struck a responsive chord in their hearts. The depths of Andromache's anguish are portrayed when she laments the lot of an orphaned child:

The day of orphanage sundereth a child from his fellows, and his head is bowed down ever, and his cheeks are wet with tears. And in his need the child seeketh his father's friends, plucking this one by cloak and that by coat, and one of them that pity him holdeth his cup a little to his mouth, and moisteneth his lips, but his palate he moisteneth not. And some child unorphaned thrusteth him from the feast with blows and taunting words, "Out with thee! No father of thine is at our board." Then weeping to his widowed mother shall he return, even Astyanax, who erst upon his father's knee ate only marrow and fat flesh of sheep; and when sleep fell on him and he ceased from childish play, then in bed in his nurse's arms he would slumber softly nested, having satisfied his heart with good things . . . .<sup>9</sup>

Even in simile Homer effectively centers pathos about a child. Achilles addresses Patroclus, who is lamenting the misfortunes of the Achaeans:

Wherefore weepest thou, Patroclus, like a fond little maid, that runs by her mother's side, and bids her mother take her up, snatching at her gown, and hinders her in her going, and tearfully looks at her, till the mother takes her up? Like her, Patroclus, dost thou let fall soft tears.<sup>10</sup>

Then there is the pathos associated with an aged person in distress. The thousands of years that have elapsed since this passage was first sung have not lessened its appeal. King Priam, old and broken in spirit and much humbled by misfortune, makes his way slowly across the "no-man's land" between the armies of the Achaeans

<sup>9</sup> *Iliad* xxii, 490-504.

<sup>10</sup> *Iliad* xvi, 5-11.

and Trojans to ransom the body of his slain son. He stands in the doorway of the hut of Achilles, having entered so quietly that no one was aware of his presence:

And Priam stood anigh and clasped in his hands the knees of Achilles, and kissed his hands, terrible, man-slaying, that slew many of Priam's sons.<sup>11</sup>

Priam's pleading sentences fall one after the other upon the ears of a radio audience, together with the response of Achilles, melted by the old man's grief, his magnanimity in suggesting a truce until the funeral rites shall be completed, his keeping news of Priam's visit secret from the other Greek chieftains, lest they do the old man harm, his unusual mercy and reverence for the old king's gray hairs. Perhaps it is the capacity of the ancient Greek writers to pack their words with meaning or to choose words of great emotional appeal that makes their narrative as adequate as a visible scene.

Passages of great beauty of language are conspicuous in all classical literature. That famous choral ode in the *Oedipus Coloneus* in praise of a deme near Athens is an impressive example:

Thou has come to a steed-famed land for rest,  
O stranger worn with toil,  
To a land of all lands the goodliest,  
Colonus' glistening soil.  
'Tis the haunt of the clear-voiced nightingale,  
Who hid in her bower, among  
The wine-dark ivy that wreathes the vale,  
Trilleth her ceaseless song;<sup>12</sup>

Not only the language of the choral odes, but also Homer's vigorous descriptive and narrative passages elicit a sympathetic response. Such are Achilles' fight with the river god Xanthus, the slaying of Hector, Odysseus clubbing Thersites, Odysseus' escape from the cave of Cyclops, Odysseus meeting Nausicaa on the beach, the slaying of the suitors, and many others. From the responses that we have had, we find that the radio audience likes Homer's parade of figures of speech and rhetoric, the stock epithet, epic fullness of speech, digressions and stock phrases, similes and epigrams, vilification and childish petulance, epic brutality and horror of

<sup>11</sup> *Iliad* xxiv, 477-479.

<sup>12</sup> Sophocles, *Oedipus Coloneus* 668-675, Tr. by F. Storr in "Loeb Classical Library," Vol. 1, 213.



war, glorification of ancient heroes and physical strength, epic chivalry and boastfulness, euphemism, personification, apostrophe, irony, and pathos.

My plan is to present during the first semester Homer's *Iliad*, Quintus Smyrnaeus' *Fall of Troy*, Homer's *Odyssey*, and a rapid survey of Apollonius Rhodius' *Argonautica*, in the order named. During the second semester I give the radio audience Aeschylus' *Agamemnon*, *Libation-Bearers*, and *Eumenides*; Sophocles' *Oedipus Rex*, *Oedipus at Colonus*, *Antigone*, and *Electra*; Euripides' *Electra*, *Alcestis*, *Iphigenia at Aulis*, *Iphigenia among the Taurians*, *Medea*, *Trojan Women*, *Hippolytus*, and *Andromache*; Aristophanes' *The Frogs* or *The Birds*. It is very difficult to broadcast an Aristophanic play, and more often than not I assign three plays for outside reading.

For papers to be presented by the class in the form of critical analyses, I assign Aeschylus' *Prometheus Bound*, Sophocles' *Ajax* and *Philoctetes*; Euripides' *Ion*; Racine's *Phèdre*, when I take up the *Hippolytus*, and the *Andromache*, when I take up the Euripidean prototype, and Seneca's *Medea*, when I broadcast Euripides' *Medea*. Several in the class usually prefer to write a term paper of a comparative nature based on Eugene O'Neill's *Mourning Becomes Electra*, and Robert Turney's *Daughters of Atreus*. Sometimes I broadcast the latter play and on one occasion I had a student of dramatic art do it.

Perhaps you are wondering what occupies the class sitting before me with open book. There is certainly no time during the fifty minutes with the ordinary microphone arrangement to elicit class reaction. This must be taken care of by the critical analyses which I have just mentioned, by private conferences, by notebooks that will show acquaintance with the works of commentators, and by a term paper which will show considerable research and some organized ideas of the material broadcast. Some of the best term papers so far submitted have had such titles as:

"A Comparison of Macbeth and the Oresteia,"

"A Modern Interpretation of Electra,"

"A Comparative Study of the *Electras* of Sophocles and Euripides and the *Libation-Bearers* of Aeschylus,"



- "A Comparative Study of Greek Tragedy and Shakespearean Tragedy,"  
"The Influence of Greek Tragedy on Spanish Drama,"  
"A Comparison of Euripides' *Iphigenia among the Taurians* and Goethe's *Iphigenie auf Tauris*,"  
"A Director's Study and Technical Stage Designs for Sophocles' *Philoctetes*,"  
"A Study of the Problems of Direction Involved in the Production of Aeschylus' *Prometheus Bound*,"  
"The Most Popular Epigrams of Euripides with Parallel Quotations by Later Writers,"  
"The Influence of Euripides' *Medea* upon Maxwell Anderson's *The Wingless Victory*,"  
"A Comparative Study of the Treatment of Women in the Greek Epic and Greek Tragedy,"  
"Hamlet and Orestes, Victims of Fate,"  
"From Aeschylus to O'Neill,"  
"An Element of Modern Tragedy in the *Iliad*,"  
"Epic Digressions as Retardations in the *Iliad*,"  
"The Emotional Factor in Ancient Greek Life."

Many of these papers approach an M.A. thesis in size and power of research. Although this term paper, the frequent critical analyses, and the final examination are the sole means for determining the progress of the student I am able to judge that the class response and class accomplishment in broadcast classes are quite as good as in the ordinary class procedure.

In a broadcast from the classroom, the public is allowed to listen in, as it were, to the work of a classroom. In a broadcast from the studio, the radio station goes out of its way to provide something of value and interest to the public. In this work the broadcaster is allowed the choice of his material. During the last school year I broadcast the "Roman Letter and Story." The letters of Cicero and Pliny the Younger provide not only material of intrinsic interest to the general public, but they offer abundant opportunities to parallel the events of current political and social life. The *Metamorphoses* of Ovid, the *Satyricon* of Petronius, and the *Golden Ass* of Apuleius offer inexhaustible material for thirty-minute periods of good story-telling. In other years I have broadcast from the studio Vergil's *Aeneid*, treating the material both from the standpoint of the student groups who had asked to listen in, and from the standpoint of the inexperienced teacher who might find it of

help. In a similar manner I broadcast Beginning Latin. As part of the poetry program offered by our station during the past summer, I broadcast a short series of readings and discussions of the Greek Lyric.

All broadcasting of the classics from both classroom and studio would be impossible without a wide assortment of reputable translations. Undoubtedly the most extensive list is provided by the "Loeb Classical Library." I have found Smyth's translation of Aeschylus and Storr's translation of Sophocles most convenient for literal prose renderings, and more effective than hazy verse interpretations. Generally Mr. Way's Euripides is too free, although I prefer his translation of Quintus Smyrnaeus' *Fall of Troy*. Good verse translations, such as Gilbert Murray's in his *Ten Greek Plays*, which I use as a textbook, have beauty and tone, but the meaning is frequently so unnaturally expressed that the reading is difficult.

Exactness in translation is not demanded in this type of work, but often when the translator departs conspicuously from the original, I read the Greek or Latin phrase and explain the literal version. Particularly clever and well-turned Latin, as in Ovid's *Metamorphoses*,<sup>13</sup> and alliterative and onomatopoeic Greek lines I read in the original. Incidentally this serves natural and innocent propaganda purposes. I prefer the Lang, Leaf, and Myers' and the Butcher and Lang versions of the *Iliad* and *Odyssey*, respectively, for their appropriate quaintness of English and their faithfulness to the original meaning and spirit.

Almost as important as the library of good translations is a ten-foot shelf of scholarly commentaries. It must be remembered that the radio audience has none of these available and generally cannot refer to them, as can the resident class. Certain commentators such as Browne, Jebb, Leaf, Murray, and Scott for the Epic, and Bates, Butcher, Flickinger, Lucas, Norwood, and Whibley for Tragedy, are so helpful in the elucidation of the text that quotation from them is warranted in a broadcast. However, care must be taken not to introduce technical matters, such as textual criticism or other erudite discussions, which are likely to prove boring.

<sup>13</sup> I use Frank Justus Miller's excellent translation, "Loeb Classical Library," Harvard University Press (1916).

Those Greek and Roman works that are best for the college student are also best for the radio audience. But the one who broadcasts must choose his passages well. That which pictures human emotion continues to be the most interesting material. Narration that gives human emotion the high lights is the natural method on the radio, though it may be interspersed with some commentary on interpretation and literary excellence. Classical literature abounds in emotional material—love and war, ambition, cowardice, heroism, devotion, betrayal of trust, and infidelity. These elements the radio audience knows and understands.

In earlier times a vast field of the world's best literature was locked up in classical libraries, available only to those who had sufficient knowledge of Greek and Latin to translate it. Thousands of hours of study had been invested in commentaries on this literature, enjoyable to only a few. The whole movement toward translating the classics, culminating in the volumes of the "Loeb Classical Library," has opened this rich mine to a much larger group of lovers of literature. Radio broadcasting, built upon translation and commentary, has spread this enjoyment to the four corners of the earth. In the future, a radio-minded, busy public will capitalize yet more on the labor of others and get its knowledge of Greek and Roman authors through the broadcasting of the classics.

## PLATO'S *REPUBLIC*, TOTALITARIAN OR DEMOCRATIC?

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The issue is whether the state or the individual was to Plato the important thing, the end. It is notorious that, while the Bolsheviks and Nazis are both out to abolish or discredit the accepted religions, they proceed at once to set up another far more mystical and baseless religion around an irrational conception of the state. As symbols they may have a swastika in place of a cross, a shirt in place of a surplice. But in any case there seems to be some mysterious entity called the state, apart from, and not derived from, the individuals composing it, toward which a new superstition is directed. When Louis XIV said, "L'état c'est moi," he was at least intelligible though arrogant. The doctrine of the divine right of kings is relatively concrete and simple even to one who doesn't believe in it. But the ideology of these political theorists seems to be that there is some transcendental value of the collective state as distinct from the total of the human values of the citizens and the mutual advantage of their interaction. This is to contradict not only democracy and Christianity but even arithmetic. It was such elevation of an institution at the expense of humanity which led Jesus satirically to exclaim, "The Sabbath was made for man, not man for the Sabbath."

Now Plato, commonly, though in the main erroneously, regarded as a mystic, was far more realistic about the nature of government than are these modern visionaries. Long before Rousseau, he was well aware of the contractual nature and origin of government; and contracts are naturally entered into for the benefit of both contracting parties. We have the implied social contract in a simple

form in the *Crito*, where Socrates argues that, since he has found it advantageous to remain in Athens for some seventy years, a *de facto* contract exists between him and the city. In the *Gorgias*<sup>1</sup> and *Republic*,<sup>2</sup> even the Nietzschean apostles of selfishness and the superman who oppose Socrates are exponents of an historical social contract,<sup>3</sup> according to which, though preferring an impracticable course of aggression with impunity, men had agreed to the best feasible alternative, namely, to refrain from aggression and be immune from it. All this is from a realistic acceptance of the value and happiness sought as that of the individual, and of the state as an instrument of this. In so far as Plato has any mystical concept of a state, it is of that pattern laid up in heaven,<sup>4</sup> like St. Augustine's "City of God," to the standards of which the good citizen on earth is to hold himself.

There was an old proverbial expression in Homer which Plato more than once quoted. Just as Socrates in the *Apology* explains that he is not born of oak or rock, but of man, so that he has children whom he could bring in to arouse the judges' pity; so in the *Republic*<sup>5</sup> Plato writes:

You know then . . . that also of men it is necessarily true that there are as many types as of states. Or do you think that somewhere from oak or rock states are brought into being, and not rather from the characters of those in the states, which—turning the scale so to speak—carry all else with them?

Again he says:<sup>6</sup>

Is there not every necessity to agree that there are the same forms and characters in us all as in the state? For of course [the qualities of states] could come from no other source. For it would be ridiculous for anyone to think that courage in the states derives elsewhere than from private citizens.

In fact the whole scheme of the *Republic* is developed from the proposition, repeatedly stated, that, desiring to see and define the just man, we shall magnify him many diameters and so see a state as the projection of the individual.<sup>7</sup> The state and the individual are to be touchstones for each other.

Recognizing, however, that a state would not consist in practice

<sup>1</sup> *Gorg.* 483 *et passim*.

<sup>2</sup> *Rep.* 359 *et passim*.

<sup>3</sup> Cf. *Prot.* 322B.

<sup>4</sup> *Rep.* 592B.

<sup>5</sup> *Rep.* 544D.

<sup>6</sup> *Rep.* 435E; cf. 445C.

<sup>7</sup> *Rep.* 368E, 434D.

of many copies of the same individual, Plato uses a figure which has been used of America—that of the melting-pot, or rather, the mixing-bowl. But he is not thinking of many nationalities fused into one—the Greeks not being cosmopolitan enough for that<sup>8</sup>—but rather of individual differences. He writes:<sup>9</sup>

The city must be mingled as in a mixing-bowl, wherein the mad wine seethes as poured out; but, tempered by the other sobering god (water), taking on a fine blend, it produces a wholesome and moderate drink.

But though he recognizes this blending, he does not fall into the fallacy of thinking that society or the state is, and can function as, an organism. He does say that the best state will “approximate” a single man, in that, just as we say a man has a pain in his finger rather than that his finger has a pain, so the ideal state would suffer because some of the citizens were unfortunate, rather than that only these citizens should suffer on their own account.<sup>10</sup> To be sure, the state is to be not a mere crowd but a unified group.<sup>11</sup>

There is a recognition of individual differences, again, in a frequently repeated text, which expressed the practical policy of the ideal state, namely, that everyone was “to do the things of himself,” to translate literally. This phrase had meant in the colloquial idiom “to mind one’s own business.” The Greeks disliked fussy people and meddlers, and admired the man who had singleness of aim and effort. They had convenient terms for the two types, the “busybody” and “the man of concentration.” But Plato elevated this idiom, which ordinarily meant, in negative fashion, “not to intrude in others’ affairs,” into a positive principle of the division of labor with a view to making the most of every man and woman. Considering that he uses the same phrase in the *Phaedrus*<sup>12</sup> of the distribution of functions among the gods, it cannot here be other than respectful. The arrangement for promoting and demoting between the three classes and forms of occupation, according as the son rose above or fell below the quality of his father, recognized individual merit.

The same importance of the individual is stressed in the theory

<sup>8</sup> See *Laws* 950AB.      <sup>9</sup> *Laws* 773D; cf. *Rep.* 501B

<sup>10</sup> *Rep.* 462CD; Aesop no. 197, page 98, Halm; I *Cor.* xii. 26; cf. *Lucr.* II, 908–923.

<sup>11</sup> *Rep.* 423B, E, 614E.      <sup>12</sup> *Phaedr.* 247A.



and origin of social and political institutions. For in the myth of the *Protagoras* the question was raised whether Prometheus, in organizing society, was to give the sense of propriety and justice only to the leaders, or whether all should share these. The answer was that all should share them, otherwise there would be no state.<sup>13</sup> So if the Athenians are considering a matter of ship-building or architecture in the assembly, they will accept guidance only from ship-builders and architects; and if laymen try to give supposedly expert testimony, they will boo them or have the sergeant-at-arms put them out. But in political matters "the carpenter, the blacksmith, the cobbler" may all have their say without the objection that they are not competent, because the political art is in some measure shared by all.<sup>14</sup>

That civic virtue is to be indeed intrinsic and not a mere behavior pattern imposed from above, comes out in the following context. In the *Republic* people chronically ailing are not to be humored and bodies are not to be pampered by physicians. In the same way people who always want to go to law are to be checked; their souls are not to be pampered by lawyers. Just as bodies are to have innate health rather than to have it applied to them or injected into them by physicians, so men's souls are to have innate rather than what Plato calls "imported justice."<sup>15</sup> There is the same preoccupation with an honest reality of the citizen's character, rather than mere submission, in the great insistence on education throughout the *Republic*.

Xenophon said in praise of Cyrus that he learned how to command and how to obey. The same combination appears in the *Protagoras* and the *Laws*.<sup>16</sup> In the *Laws* we read:<sup>17</sup>

The man who has not been a subject could never be a praiseworthy master, and one should pride himself rather on having been a good subject than on having ruled well.

There is no irresponsible autocracy here. In fact Socrates irritates Callicles in the *Gorgias*<sup>18</sup> by asking whether—as he himself of course believes—with all their ruling, the rulers shall also rule themselves. "That a man himself should conquer himself," he says

<sup>13</sup> *Prot.* 322C, 323A.

<sup>14</sup> *Prot.* 319D.

<sup>15</sup> *Rep.* 405B.

<sup>16</sup> *Anab.* I. 9. 5; *Prot.* 326D, *Laws* 942C.

<sup>17</sup> *Laws* 762E.

<sup>18</sup> *Gorg.* 491D.



in the *Laws*,<sup>19</sup> "is the first and best of all victories, but for one to be beaten by himself is of all defeats at the same time the most shameful and the worst."

But in spite of all that has been said, the natural impression as one reads the institutional parts of the *Republic* is that there is a good deal of invasion by the state into the functions of the individual—as in eugenics, birth control, abolition of private property for the higher classes, and general regimentation. A large part, however, of the apparent autocracy of the state, as described, is a literary autocracy. Once Plato had set himself to the *tour de force* of conceiving a perfect policy, he had the right as the absolute author to do as he saw fit, with some regard for probability.

He was not close to the problems of ways and means. Still he paid some attention to these. In his legislation he seeks the good will of the citizens, especially with preambles, of which much is made in his later ideal state, the *Laws*. The explicit purpose of this new device, which we have followed in our constitutions, and which was apparently invented by Plato, was to explain the intent of the enactments and incline the citizens to accept them intelligently and willingly.<sup>20</sup> We read in the *Laws*,<sup>21</sup> "Not contrary to nature, should I say, but according to nature arises the government by law of those who consent and are not ruled by force."

Plainly Plato would depend for the most part on education and social control in carrying out his reforms:

The minute a child can understand words, the nurse and the mother and the tutor and the father himself cross the child to this end, that he shall be the best possible, at the opportunity of every act and word teaching and pointing out that this is just, that unjust, this is honorable, that disgraceful, this holy, that impious, and do this and don't do that.<sup>22</sup>

The social control was already there anyway. He suggests an interesting explanation of the fact that sons of the good or great are not always worthy of their fathers. It is not so much that their fathers neglect them while caring for others, but because everyone is a teacher of virtue, or conduct at least, as of the vernacular, and therefore every child is surfeited with miscellaneous moral direc-

<sup>19</sup> *Laws* 626E.

<sup>20</sup> *Laws* 715E-716B.

<sup>21</sup> *Laws* 690C.

<sup>22</sup> *Prot.* 325CD.

tion, which individuals take in up to their capacity. Sometimes the capacity of the statesman's son is not as great as it should be.<sup>23</sup>

The evil aspect of social control is given in the description of mob psychology in the *Republic*.<sup>24</sup>

Whenever many people, sitting down in a body in the assembly or in court-room or theatre or camp or any other common assemblage of a crowd, with much uproar find fault with some of the things being said or done and praise others, excessively in either case, bawling out and clapping their hands; and in addition to this the rocks and the place in which they are re-echoing, redouble the din of praise and blame—in such a situation how do you think the young man will, as they say, control his heart? Or what private training could hold out against it and not, swept away in the deluge of such praise and blame, go rushing down-stream wherever it goes, and call the same things as they fair and base, and behave just as they and be of their sort?

And over against this boisterous and irrational social control, here is Plato's ideal:<sup>25</sup>

That the young, dwelling as it were in a healthful place, may be benefited from every possible quarter from which some influence of noble deeds may reach their eyes or ears, as if it were a breeze bearing health from the good earth, and at once from boyhood leading them unconsciously to likeness and friendship and harmony with fair reason.

Children are at the plastic age and cannot be left to random influences, says Plato.<sup>26</sup> When the impetuous young Hippocrates woke Socrates before dawn and was all for rushing at once to the home where the recently arrived Protagoras was being entertained, Socrates reminded him, as they strolled about the front yard, that one could carry home foods from the market in other containers than the body itself and there test them for wholesomeness before eating; but what is taught, whether good or bad, must be received at once into the soul and therein taken away. "Beware, good friend lest you be gambling and taking chances with what is dearest to you."<sup>27</sup> Plato warns educators too of their responsibility to the state: "The forms of education are nowhere disturbed without the gravest political consequences."<sup>28</sup>

The worst that could be said about the autocratic character of the *Republic* is that it is paternalistic. Every form of knowledge

<sup>23</sup> *Prot.* 327E.

<sup>24</sup> *Rep.* 492BC.

<sup>25</sup> *Rep.* 401CD.

<sup>26</sup> *Rep.* 377BC.

<sup>27</sup> *Prot.* 314A.

<sup>28</sup> *Rep.* 424C.

considers the interest of those toward whom it is directed. The physician's function, as such, is solely in the patient's interest.<sup>29</sup> If he makes any money, that is by a separate art of money-making which he also practices. The shepherd, as such, is a specialist in the welfare of sheep. If he eats them, he does it, not as a shepherd, but as a hungry man. The ruler, as such, rules solely in the interest of those ruled. They, not the ruler of the state as an abstraction, are the end.

There is some censorship and some propaganda in the *Republic*. We may not like that. But it is benevolent in intent, and people are to be told as close an approximation to truth as they can understand and will act on. If there are tactful subterfuges, they are merely a device, like the physician's device in Lucretius—of coating the edge of the cup containing bitter medicine—"so that the unsuspecting age of childhood may be tricked as far as the lips and, though taken in, may not be taken for a ride."<sup>30</sup>

But finally, when we attempt to answer the question as to which is the end and which the means in government, the state or the individual, must the decision be entirely in one direction or the other? The individual needs his social setting. We remember the retort of Themistocles to the Seriphian, "If you had been born at Athens and I at Seriphus, neither of us would have been famous." I understand that Indian mystics regard the Christian religion, for all its requirements of self-denial, as unduly stressing the individual to the point of selfishness. For the practical effect of losing one's self in a great cause is to enhance one's importance in a nobler way.

At the end of the *Republic*, after that earlier harrowing description of the just man, despised and crucified as supposedly unjust but still essentially more fortunate than the prosperous unjust man reputed to be just, Plato comes back from his long political digression to a more realistic picture of how life and happiness

<sup>29</sup> *Rep.* 342CD.

<sup>30</sup> My perhaps overcolloquial translation of the Latin pun has at least the justification that Plato, telling in the *Gorgias* (471a) of the assassination of Alcetes and his son by the tyrant Archelaus, says that after wining and dining them, "putting them into a wagon at night and driving off, he knifed them both and disposed of them." This seems to be according to the best—in other words, the worst—gangster tradition.

really function for the just and the unjust man. Different critics would give different answers to the question, What is the subject of the *Republic*? Probably most such answers would be too narrow for this elaborate dramatic work of literature, philosophy, mythology, politics, and sociology. But in any case Plato's own plainly expressed main purpose is to define justice and describe the just man. He says that the ideal state is meant as a proper setting for his hero, and one can only take his word for it. Despite the long and involved laboratory method, it would still seem that what it is all about is a high type of human individual, and that this individual, rather than any hypothetical political substantive, is the greatest thing to Plato. "Statesmen are the great tragedians," he says,<sup>31</sup> "men's wisdom is the greatest music,"<sup>32</sup> "a living parent is a worthier *objet d'art* than any statue,"<sup>33</sup> and as compared to all venerated objects of stone or wood, "the holiest object is the good man."<sup>34</sup>

<sup>31</sup> *Laws* 817BC.<sup>32</sup> *Phaedo* 61A.<sup>33</sup> *Laws* 931A.<sup>34</sup> *Minos* 319A.

## Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

### MOX

That *mox* never by itself means "soon" in classical Latin has been proved by Professor H. J. Rose in a careful, adroit, and learned article in *Classical Quarterly* XXI (1927), 57-66, which, however, seems not yet to have influenced as it should the teaching in our schools. My purpose in writing is partly, therefore, to draw attention to it anew, partly to add remarks on a few details.

(i) Rose might perhaps have stated the meaning with more precision. The full significance is "in due course" (a phrase which he employs incidentally, p. 58), rather than "after a while" (pp. 57 and 59) or "by and by" (p. 57). It means that something happens as a later item or phase, in some way logically relevant to an earlier, as Rose's examples show; he says indeed (p. 65) that it "very often indicates a causal connection as well" as a chronological. The best and fullest instance I can find of the series-notion is Ovid, *Fasti* v, 47 f., where we read concerning Maestas that,

venit et in terras: coluerunt Romulus illam  
et Numa; *mox* alii, tempore quisque suo.

In an immense number of passages, nothing less than "in due course" gives the complete sense. But often the idea is not so emphatic and should be rendered by "next" (Rose, pp. 63 f.), as for example in the wrestling-passage quoted below. From this "next" meaning comes the weaker sense "later" found in some passages of Suetonius (Rose, p. 64).

(ii) The examples given by Lewis and Short to prove the meaning "soon" must, on the contrary, be understood as above. Note particularly "jussit mihi nuntiari, *mox* se venturum, Cicero, *Att.* 10, 4, 8." That looks well enough in itself; but see the context:

A Curione mihi nuntiatum est eum ad me venire. Venerat enim is in Cumanum vesperi pridie . . . praeteriit villam meam Curio iussitque mihi nuntiari *mox* se venturum cucurritque Puteolos ut ibi contionaretur. Contionatus est, rediit, fuit ad me sane diu.

Curio was expected to turn in from the highroad to Cicero's house but went straight past to address a meeting in Puteoli, leaving a message that he would come in due course ("I'll turn up later"), which he did—*not* "soon," but clearly hours later than he had been expected.

(iii) The mistranslation "soon" crept in because the *mox*-event always happens *next*—nothing intervenes; accordingly the time-interval may be, and often is, short. In many such cases "soon," though in fact wrong, will not seriously misrepresent the meaning. It is to be noted, however, that in many other such passages the interval is *too* short for "soon," as in this description of wrestling (Statius, *Theb.* VI, 887):

Nec mora, cum vinclis onerique elapsus iniquo  
circuit errantem et tergo necopinus inhaeret,  
*mox* latus et firmo celer implicat ilia nexu.

(iv) On the other hand, the time interval may be very long. Ovid, we saw, uses *mox* to cover the reigns that followed Numa's. Tacitus (*Hist.* III, 74), after describing Domitian's escape from the Vitellians when his father's troops captured Rome, writes:

Potente rerum patre . . . modicum sacellum Iovi Conservatori aramque posuit casus suos in marmore expressam; *mox* imperium adeptus Iovi Custodi templum ingens seque in sinu dei sacravit.

Thus *mox* means some part, if not the whole, of Vespasian's reign, and all that of Titus. But the writer who deals with *mox* in the most lavish manner is Statius, who in one place (*Silvae* IV, 6, 75) makes it cover quite a century. A certain statuette, which had belonged to Alexander the Great, *mox* came into the possession of Hannibal. And in *Theb.* XII, 321 he gives the best conceivable proof that it *cannot* mean "soon," by actually writing *mox tandem!*

(v) Rose (p. 66) appears to admit *quam mox* as an exception and to agree with others that here at least *mox* is equivalent to "soon." But this would be a mistake as to English, not Latin, idiom. Cer-



tainly the correct normal translation of *quam mox* is (as it happens) "how soon." But in that phrase "soon" does not mean "after a brief interval"; it must not be thus separated from "how"; for the whole phrase is a unit meaning "what length will the interval have?" The speaker does not know whether it will be short or long; that is precisely why he asks. Often "how long" is quite as good idiom. Suppose we are to put into Latin: "I want to finish this letter; how long I shall be, I can't quite say." Should we not write: *Has litteras volo perficere; quam mox sim perfecturus, vix possum dicere?*

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### "BALLGAME DANCES"

An Associated Press dispatch from New Orleans, dated December 31, 1940, describes the latest in ballroom dancing, the "Sugar Bowl Stomp," as exhibited at the Louisiana Dancing Masters' convention:

The man waits as the girl kicks an imaginary ball. From there on the steps continue with gridiron pantomime, such as catching the ball, bucking the line, backfield in motion, touchdown. It ends with a big cheer in which the dancers silently go through cheer leader antics.

The ballplaying motif is a commonplace throughout the whole of the history of the Greek dance. In fact, the Greeks seem to have been a little uncertain themselves as to just when an actual ballgame was a game and when it was a dance. Since any rhythmic movement was to them a dance, and ballplaying was inherently rhythmic, the two seemed virtually inseparable. The *locus classicus* for a "ballgame dance," however, is *Odyssey* VIII, 370-384, where, as part of the entertainment after a feast,

Alcinous ordered Halius and Laodamas to dance alone, since no one was a match for them. And so, when they had received in their hands the handsome red ball which wise Polybus had made for them, the one, bending far backward, repeatedly threw it up toward the shadowy clouds, and the other, leaping high from the earth, repeatedly caught it with ease before he touched the ground again with his feet. But when they had "warmed up" by throwing the ball straight into the air, then they danced closer to the all-nourishing earth, tossing the ball to each other with great rapidity; and the other young men, standing around the dance floor, clapped their hands in time, and as a result

a great noise arose. Then high-born Odysseus addressed Alcinous: "Noble Alcinous, most renowned of all men, you did indeed boast that your dancers were the best, and truly your boasts have become realities; astonishment fills me as I look at them."

Once more has one of our newest ideas turned out to be not so sensationally new, after all!

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### A SUPPLEMENT TO "HERODOTUS CONFIRMED ONCE AGAIN"

In the CLASSICAL JOURNAL xxxvi (1940), 168 f. Professor Coleman H. Benedict has noted recent and other confirmation of the account in Herodotus III, 113 of sheep with tails so heavy as to require small carts to support them. Several years ago I read an account by Carveth Wells of the same variety of sheep and recalled that, unknown to himself, he too corroborated the statements of Herodotus. Wells describes the sheep in the neighborhood of Mount Ararat.<sup>1</sup> They were often as thin as a rail in other parts of the body but with tails weighing as much as fifty pounds. For reference Wells mentions Lydekker's *Natural History* II, 227. Professor H. J. Rose<sup>2</sup> has also observed that,

It is no longer the fashion to imagine Herodotus a liar when he tells marvellous stories, for some of his most extraordinary statements have long since been shown to contain at least a substantial measure of truth . . . on occasion he misleads his readers and himself by too much critical unbelief in his materials and consequent application of the crude methods of mythological investigation then current.

Most of us, however, would probably still prefer to be skeptical along with Herodotus in certain matters.

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<sup>1</sup> Carveth Wells, *Kapoot*: New York, Robert M. McBride & Co. (1933), 217 f.

<sup>2</sup> "Some Herodotean Rationalisms," *Class. Quart.* xxxiv (1940), 78.

## A POSTSCRIPT TO AIR PROPAGANDA

Shortly after the appearance of my note on "Propaganda from the Air in Antiquity" in *CLASSICAL JOURNAL* XXXVI (1940), 170 a passage in *The Trojan Horse* by Christopher Morley<sup>1</sup> was called to my attention. In this passage from the novel Morley has Troilus on guard duty on the walls of Troy accompanied by his negro slave named, significantly, Fuscus. There is a warning whizz; and Troilus, holding up his great shield, catches an arrow on it. He holds the shield for Fuscus to pull out the missile and then notices a paper folded round the shaft. It is another propaganda message exhorting the Trojans to give up, since "economic forces" doom them to defeat. This incident coincides precisely with the passage from Dio Cassius.<sup>2</sup> Mr. Morley has informed me, however, in a recent letter that, although it seemed to him a fairly obvious notion, the arrow-message episode in his book was entirely imaginary.

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<sup>1</sup> New York, J. B. Lippincott Co. (1937), 41 f.

<sup>2</sup> XLVIII, 25, 1 f.; cf. also *CLASS. JOUR.*, *loc. cit.*

## CURA CORPORIS

A reading of Carcopino's *Daily Life in Ancient Rome* in its new American translation<sup>1</sup> is a stimulating experience. Characteristically intimate and sensational are his remarks on a Roman's morning toilet (pp. 156 f.). That this ceremony may not usually have been quite so casual as he suggests can be inferred from a document dating probably from the early third century of our era. The too-little-known *Hermeneumata Pseudo-Dositheana* describe the routine day of a school-boy from bed, to school, and back home again. The pertinent part of the first Colloquy gives us the following picture of the school-boy's rising.

Mane surgo. Vesti me. Da mihi calciamenta. Affer aquam manibus. Manus

<sup>1</sup> New Haven, Yale University Press (1940).

sordidae sunt. Lavo. Iam lavi meas manus et faciem. Tergeo. Procedo foras de cubiculo.<sup>2</sup>

While this may give the impression of a somewhat hasty and cursory procedure, it hardly supports Carcopino's accusation that, "They did not waste time in washing for they knew that they would be going to bathe at the end of the afternoon"; and we see later that this same boy enjoys his bath after school along with everyone else.

The corresponding passage from the second Colloquy (pp. 379 f.) is even more circumstantial in its narration:

Surrexi mane expergefactus, et vocavi puerum. Iussi aperire fenestram. Aperuit cito. Elevatus adsidi supra sponda lecti. Poposci calciamenta et ocreas; erat enim frigus. Calciatus ergo accepi linteum. Porrectum est mundum. Allata est aqua ad faciem in orciolum. Cuius superfusus primum manus, deinde ad faciem . . . (?) et os clausi. Dentes fricui et gingivas. Expui inutilia sicut superveniebant, et emunxi me. Haec omnia effusa sunt. Tersi manus deinde et braccia et faciem, ut mundus procedam. Sic enim decet puerum ingenuum discere.

This boy would certainly have blushed and taken exception to Carcopino's indictment; not only does he show a "shining morning face," but he is scrupulous in matters of oral hygiene and is plainly convinced of the importance of cleanliness in general. If his words bear a striking resemblance to those of Ausonius quoted in this connection, it is only reasonable to suppose that it is because the *cura corporis* described was the natural and normal thing.

While these texts presumably represent daily habits of about a century later than those with which Carcopino is concerned, it is worth noting that, while he insists that *sapo* does not mean "soap" and that soap was not used in the second century, by the third century, at least, *sapo* does mean "soap." The word appears in the unmistakable context: *sordes, lutum, sapon, unctum* as a gloss which is an integral part of the first passage quoted above.

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<sup>2</sup> Cf. Goetz-Schoell, *Corpus Glossariorum Latinorum* III, 376 f. I have omitted some impertinent matters from the text for the sake of intelligibility. The parallel Greek text is a literal counterpart of the Latin.

## ON "SUSPENDED" DANCERS

Not infrequently the student of the ancient dance comes across vase paintings or reliefs bearing representations of dancing figures which apparently are suspended in mid-air. The interpretation of such figures is not always easy. One group of them, four in number, upon a fifth-century astragalos in the British Museum (E 783),<sup>1</sup> is associated with other figures which seem highly suggestive of comedy. It is just possible that these particular figures are to be thought of as actually suspended, with the aid of some sort of stage machinery. Others<sup>2</sup> merely lack a "floor-line," in the common convention of vase painting, and are to be interpreted as in direct contact with the earth, but a little to the rear of other objects in the same scene, or on a higher level. Still others<sup>3</sup> have been interpreted—wrongly, I believe—as engaged in elaborate turns in the air, in the manner of the French ballet.

New light upon some of the "suspended" figures has, I think, been shed, all unconsciously, by the author of a recent book on travel in Ireland. Dorothy Hartley, in *Irish Holiday* (New York, Robert McBride & Co., 1940), says:

You have not been to Ireland till you have watched an Irish reel. . . . The Irish, "sure, it's not touching the ground at all they are!" An Irishman dancing an Irish reel appears to be suspended by his square shoulders upon an invisible hook, from which his lank spare frame and dangling feet barely touch the ground. Indeed, a really skilled Irish dancer gives the impression of swinging immobile in the air while with his toes he tries to pat the sliding earth (p. 145). It was the most controlled piece of balance I ever saw. Forbye, it looked all as loose as seaweed flapping (p. 147).

It seems to me not unlikely that many of the ancient representations of "suspended" figures are meant to portray dances similar in effect.<sup>4</sup> The Greeks were fond of rapid dances, and we have

<sup>1</sup> Cf. J. Six, "Auræ," *Jour. Hell. Stud.* XIII (1893), 131-136, for illustrations of the astragalos. Six prefers a mythological interpretation.

<sup>2</sup> For instance, the two dancers in Louis Séchan, *La Danse Grecque Antique*: Paris, De Boccard (1930), 62, Fig. 7.

<sup>3</sup> For example, Maurice Emmanuel, *Essai sur l'Orchestre Grecque*: Paris, Hachette (1895), 214, Fig. 475.

<sup>4</sup> Among these might be included the dancers shown in Figs. 475, 304, and 318 in Emmanuel—all, as it happens, of the third century B.C. In each of these cases Emman-

frequent references in their literature to the twinkling of the feet in the dance; cf., e.g., the description of the rapid dance in Aristophanes, *Wasps*, 1482-1537; also, the use of such words as *ταχύπους*, *εὐποδία*, etc., Pollux iv, 97. Specifically one may wonder if such words as *ὑγρός* (*ὑγροῖσι ποσσίν*) and *κοῦφος*, with their compounds, so commonly used of the dance (Pollux iv, 96-98), may not on occasion refer to just such a dance technique as that described by Miss Hartley. The verb *κουφίζω* in particular, which means "to be nimble, to be light," and, in the passive, "to be lifted up, to be raised," might logically be used of just such a technique; and this verb is very commonly used in connection with dancing (Pollux iv, 98). The technique may well have been a feature of the Hellenistic age; for in that period there was an increasing interest in professional dancing, and in highly developed technical skill.

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uel has arbitrarily sketched in a "floor-line," the position of which may or may not be correct.



## Book Reviews

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

WILHELM KRAIKER and KARL KÜBLER, *Kerameikos, Ergebnisse Der Ausgrabungen*, Bd. I, Die Nekropolen des 12. bis 10. Jahrhunderts, mit einem Beitrag von Emil Breitingner: Berlin, De Gruyter (1939). Pp. 266, 92 plates, 14 figures, 7 Beilagen.

Up until about fifty years ago Greek history was usually supposed to commence *ca.* 776 B.C. As a result of the excavations of Schliemann, Evans, and others, an earlier period, the Bronze Age, was prefixed, and so histories had something to tell of that "Heroic Age" that had been hinted at in the Epics but had been considered more poetic than historic. This age, variously called "Mycenaean," "Minoan," and "Helladic," roughly corresponds to the third and second millennia, *ca.* 3000-1100 B.C.

Though special works dealt with the pottery and "small finds" of the twelfth to the eighth centuries, this period intervening between the Dorian Invasion and the rise of Hellenic art has been for the most part rather summarily dismissed with a few remarks about the "Dark Age" of Greece. The gap has been gradually closing until only the early half of this "middle age" might justifiably be called "dark." Incidentally, this period may be called "dark" only because of our scanty knowledge about it, not because of its state of civilization. Though there was undoubtedly a decline in art, there was a compensating rise in commerce and along political and social lines.

Now, thanks to *Kerameikos I* the gap is still further closed, at least as far as Athens is concerned, and a distinct contribution has

been made to archaeology and to history. *Kerameikos I* is a detailed report of the excavations conducted by the German Institute in the Kerameikos—or, to use the Latinized form, the “Ceramicus”—the (outer) Potters’ Quarter at Athens. Here excavations were carried out in 1873–1874 and again in 1927, but this work is largely based on the investigations conducted from 1932 to 1936. The authors have given a careful description of the site, the kinds of graves and their contents, with especial emphasis on the pottery, and further—a great *desideratum*—an interpretation of the evidence.

Apparently because of the great amount of material, an arbitrary division has been made *ca.* 950 B.C., the approximate division-point between Proto-Geometric and Early Geometric periods. The subtitle of the volume indicates the scope of the archaeological content, “The Nekropoleis of the Twelfth to the Tenth Centuries.” But the authors emphasize that there was no break in the tenth century, but rather that an unbroken development can be traced right through the period of the “ripe” Geometric style. One may expect a second volume to commence with the “Early Geometric” period and to resume the story of the development of civilization from the end of the “Mycenaean Age” down into the period of “Classical” Greece.

Part I, by Kraiker, is concerned with “the Nekropolis north of the Eridanos,” that area under and around the later Pompeion, for the most part west and southwest of the Dipylon Gate. Here the great majority of the graves belonged to the “sub-Mycenaean” period, *ca.* 1150–1100 B.C. This is essentially a period of transition when the Greek world was suffering from, or adjusting itself to, the shocks and displacements caused by the invading Dorians. The pottery and small finds show the tendency to look back to “Mycenaean” motives. But at Athens, at least, a change soon sets in, and there is ushered in a new period, the Proto-Geometric Period (*ca.* 1100–950), which is characterized by the rapid rise of Athens as well as by the introduction of iron, the practice of cremation, a rather distinct change in the pottery, particularly as regards decorative motives, the new custom of burying weapons with the ashes

of the dead, and, doubtless, changes in the social and political life at Athens.

The practice of cremating the dead was not brought in by the Dorians but came about through change of conditions and change of attitude toward the dead. No anthropological distinction could be made between the remains of those who had been buried and those who had been burned. Furthermore, the evidence from the cemetery showed a transition from one type of burial to the other. At Athens cremation appears to have been practiced from *ca.* 1100 till *ca.* 850 B.C. when, in the mature Geometric Age, inhumation is resumed. Though the exhaustive treatment of the pottery with its illustrations and with the parallels from elsewhere is most important, the summary of the evidence from this area, Chapter v, will be found to be of more general interest. Of course, one will not necessarily agree with various statements. For instance, the reviewer finds it hard to believe that the geometric motives are "constant components" that have survived from the decorative designs of the Early Bronze Age on perishable materials for about 900 years.

Part II, by Kübler (pp. 179-221), is entitled "The Proto-Geometric Nekropolis south of the Eridanos." Here, too, we find the same careful descriptions and thoroughgoing study made of the site, graves, pottery, and other objects found in the graves of this period. Also we find the comparative treatment of the pottery as regards shape, fabric, glaze, and decoration, with prototypes adduced wherever possible. Incidentally, the excellent Museum in the Kerameikos, which so clearly illustrates the development of the pottery from the "Mycenaean Age" down through the Geometric Age, is to be credited to these two authors.

Part III is an anthropological study by Emil Breiting, in two sections: "The Skeletons from the sub-Mycenaean Graves" (pp. 223-255) and "The Remains of the Cremations from the Proto-Geometric Amphorae" (pp. 257-261)—to translate the headings. This study is supplemented by tables and plates. Of interest are the introductory paragraphs on the methods to be used, errors to be avoided, in studying skeletal remains with a view to racial classification. The results of studies of skulls found at other sites, in

Attika and the Argolid, are included here. Dr. Breitingner concludes that our evidence to date is not sufficient and from not enough regions to permit of the assignment of the different populations of Greece to definite races. As for the sub-Mycenaean skeletons from the Kerameikos, most of them seem to be "mittellandisch," other important elements are "ostisch" (Alpine), and some "nordisch." The ashes from fourteen Proto-Geometric amphorae—cremations—were found to be the remains of ten women and four men. Elsewhere (p. 219), Kübler states that they could not divide racially the inhumation- from the cremation-burials. With the human remains of the burned dead were found a few animal bones (probably of goats) but no skulls. It would seem that easily recognized animal bones were separated from the rest on the pyre and only human remains were intended to be put in the amphorae. The animal bones and ashes were, of course, placed along with the vases, ornaments, weapons, etc. outside the amphora but inside the grave.

Following an Index come the ninety-two plates, which form a valuable part of this work, though one must consult the Inventory lists to obtain an idea of the dimensions. No mere catalogue of the finds, this work contains not only detailed descriptions and important comparisons, but also discussions of interesting topics such as the Dorian Invasion and cremation, and, besides, it deals with a little-known period. Thus it will be welcomed by archaeologist and historian alike.

J. PENROSE HARLAND

UNIVERSITY OF NORTH CAROLINA

*Anthologia Lyrica Graeca*, ed. ERNEST DIEHL, Vol. I, editio altera: Lipsiae in Aedibus B. G. Teubneri MCMXXXVI.

A mere glance at a page of this work leaves the impression of work done with the greatest of thoroughness, and even a cursory comparison of it with the Hiller-Crusius edition is enough to show that this new edition is much needed. On closer examination it is seen to be a marvelous collection of all the fragments that have survived in the field of lyric and of the contributions, small and great, ancient and modern, to the study of these fragments.

The work is divided as follows: "Elegeiopoioi" (pp. 1-145 including Index); "Theognis Megareus, Pseudo-Pythagoras, Pseudo-Phocylides" (pp. 1-116); "Iambopoioi" (pp. 1-142, with Index); "Melopoioi, Monodiai" (pp. 1-232, with Indices). Each of these divisions is really a volume.

The Hiller-Crusius edition gives its critical and source material for each poet in the general Introduction that precedes the volume as a whole. With the vast amount of new material added and a wealth of modern research at his disposal, Diehl's method seems to be more suited to the needs of the scholar. Diehl divides his page into three parts: at the top is the text; then in a second space comes the source material; and in the third space the critical apparatus. This method of treatment gives a broken page, it is true, but keeps all the necessary materials under the eye of the reader. The edition is a joy to work with. The editor's command of source material and of the scholarly work done on all phases of lyric poetry is amazing; his edition should make other work in the field unnecessary, at least until new papyrus fragments are discovered, if that ever comes to pass, or new poems appear from some other source, unknown or unguessed at present.

The first edition of this work was projected in 1922 and finished in 1924. This information is given in the general introduction to the present volume. The political events of the time as well as subsequent events up to 1936 have left their impression on the Introduction at least, in a manner that seems strange for a work that is destined for the use of scholars long after wars of vindication and *Fuehrers* will have been forgotten. Diehl takes occasion to speak of the justice of Germany's cause and the perfidy of her enemies (p. v). From this point of view the Introduction is remarkable. In it the author seems to imply that the patriotic pieces (in the Elegy) are the work's *raison d'être*, the fact being, however, that they constitute but a very small portion of it. Further he puts forward the idea that what is worth while in ancient literature is the literature of patriotic fervor, and that the good teacher is he who makes his work a background for the teaching of aggressive patriotism. The Introduction closes with the observation that the work was put forward *on the day*, March 7, 1936, on which by the order of the



Fuehrer (*Ducis*) German troops occupied German territory east of the Rhine, mid the joyous acclaim of the inhabitants (p. vii)—an auspicious day, truly!

The same patriotic sentiment is expressed at the end of the Praefatio to the "Elegeiopoioi": *dabam Halis Saxonam Imperii tertii die natali quarto* (p. 1); and a like happy choice of day for publication appears in the Praefatio to the "Melopoioi" (p. ii), the ides of January, 1935, when the Germans of the Saar basin renounced the blandishments of the French and showed their loyalty to the Reich.

One smiles at this feature of the work. The reason for mentioning it here is to express surprise that into a work destined for scholars, a work that is as remote as possible from political considerations, a work by a great scholar and carried through in the spirit and with the method of the scholar, extraneous matters of this sort should enter. It gives the impression that the scholar, before setting out on his task, must stop and make his bow to the régime.

THOMAS SHEARER DUNCAN

WASHINGTON UNIVERSITY

J. R. CHEADLE, *Basic Greek Vocabulary*: New York, Macmillan (1939). Pp. vii + 49. \$.75.

All teachers of high-school Greek—may their number never grow less!—will heartily welcome this attractive little book. It aims at providing within a limit of approximately a thousand words a vocabulary which the average student would be expected to know. The vocabulary is arranged alphabetically, and, as an aid in memorizing, the author has in many cases added synonyms, antonyms, and especially English derivatives. In general, compound verbs have been omitted, except in cases where the verb is very common or where its meaning cannot easily be deduced from the meanings of the simple verb and the preposition in conjunction. Interrogative, relative, and demonstrative pronouns and adverbs, prepositions, particles, conjunctions, and numerals have been grouped together at the end of the book. These are followed by a table of principal parts of irregular verbs. For the benefit of those who wish to use the book for a two-years' course the more common words in



the main vocabulary have been underlined. The many synonyms, antonyms and near-antonyms are conveniently marked by a system of signs.

The book is well printed and contains very few typographical errors. The beginner in Greek will find it a most valuable aid in mastering the subject.

CLARENCE W. GLEASON

ROXBURY LATIN SCHOOL

EURIPIDES, *Electra*, Edited with Introduction and Commentary by J. D. Denniston: New York, Oxford University Press (1939). Pp. xlv + 226. \$2.75.

The third volume to appear in the Oxford series of the plays of Euripides is Mr. Denniston's *Electra*. This is a carefully and conscientiously made book showing much learning and acute observation of the linguistic and metrical usages of Greek tragedy. Its fault is a common British practice of combining the highest refinement in discussing textual and linguistic questions with cursory and antiquated platitudes on interpretation. The first obligation of a Greek teacher is of course to teach Greek, and to understand a Greek play one must of course have an intelligible text and the knowledge to read it. But unless the teacher of tragedy provides adult interpretation, the student may discover (as so many have done in this country) that a fuller understanding of a play is to be had from a teacher of comparative literature than from a Hellenist. We here are perhaps strident (because we must shriek to get attention at all) in stressing Euripides' modernity; but any modern editor of Euripides, and surely of the *Electra*, should be familiar with the language of modern psychology even if unwilling to accept all its implications. Where Greek instruction begins in childhood accomplished Hellenists may be content to be beginners in the criticism of life. Here Greek is studied chiefly by older students, to increase their understanding of life. Except for refinements of knowledge, such as are supplied by Mr. Denniston's own work on the Greek particles and on metrics, his commentary might have been written two generations ago.

Mr. Denniston's introduction, if not his commentary, is meant

for the inexpert. He should, therefore, make clearer the enormous differences in atmosphere, setting, characterization between Euripides' and the other Electra plays. He should indicate to a generation to which Brieux and Ibsen and even Shaw are ancient history the stunning effect of Euripides' play on an audience accustomed to Aeschylus and Sophocles. I cite an instance from the commentary to clarify my objection. On 184-189 the note reads: "Why is Electra, the wife of a decent, self-respecting yeoman farmer, in this filthy state? Euripides, as Aristophanes mercilessly points out (*Ach.* 410 ff.), cannot resist rags and the *captatio misericordiae*. Cf. 305 below." Is Euripides' perverted taste really an adequate explanation for Electra's dress? And if that is so, is his play really worth studying? Such a passage taken in conjunction with μή ψαυε (223; only the tense is commented on) and τροφέ (54; "the conceit is a trifle precious"; but why, in the first line she utters, must Electra use the word *nurse* so that it must attract attention to itself?) and several other touches combine to give a picture of a self-pitying slattern whose perverse chastity and habit of self-dramatization are pathological. The characters of Orestes and Clytemnestra are equally interesting and similarly different from earlier characters bearing the same names. This interest and difference should, I think, be pointed out. One who thinks otherwise will find Mr. Deniston's sound work an excellent edition.

MOSES HADAS

COLUMBIA UNIVERSITY

## Hints for Teachers

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[Edited by Grace L. Beede, University of South Dakota, Vermillion, S. D. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### THE FIRST EASTER

#### MATTHEW XXVIII, 1-10 INCLUSIVE

From the Vulgate

1. *EXTREMO* autem sabbato, cum lucesceret in primum diem hebdomadis, venit Maria Magdalene, et altera illa Maria, ut spectarent sepulcrum.

2. Et, ecce, terrae motus factus est magnus: angelus enim Domini, cum descendisset e caelo, accessit, et evoluit saxum ab ostio, sedebatque super illud.

3. Erat autem visus eius ut fulgur, et indumentum eius album sicut nix.

4. Custodes vero perculsi sunt prae ipsius metu, et facti sunt sicut mortui.

5. Respondens autem angelus dixit mulieribus, "Vos vero ne metuite; scio enim vos Jesum crucifixum quaerere.

6. Non est hic: resurrexit enim, prout dixit. Adeste, videte locum ubi iacebat Dominus.

7. Et cito profectae dicite discipulis eius eum suscitatum fuisse ex mortuis: et, ecce, praedit vobis in Galilaeam; illic eum videbitis: ecce, dixi vobis."

8. Tunc hae egressae cito a monumento cum metu et gaudio magno, currebant, ut haec renuntiarent discipulis eius.

9. Ut autem ibant ad hoc renuntiandum discipulis eius, ecce, Jesus occurrit eis, dicens, "Avete." Illae vero accesserunt, et amplexae sunt pedes eius, et adoraverunt eum.

10. Tunc ait eis Jesus, "Ne metuite: abite, renuntiate fratribus meis, ut abeant in Galilaeam: illic me videbunt."

#### Deus Americam Benedicat

Dum nimbi ruunt	Chorus:	Deus Americam
Trans maria,		Benedicat,
Iuremus fidem		Illam servet et ducat
Liberae terrae;		Per noctem cum luce alta;
Gratiam habeamus		De montibus ad campos,
Patriae pulchrae,		Ad maria undis albis,
Dum nos cantamus		Deus Americam
Solemni prece.		Benedicat.

This excellent version of "God Bless America" comes from the Vergil class of Central High School, St. Paul, and Miss Florence E. Baber, their teacher. It is reprinted from the Minnesota *Latin News-Letter* of December 1, 1940.<sup>1</sup> A different Latin version of this song appeared in the *CLASSICAL JOURNAL* xxxvi (1941), 242.

#### Essays of Elmer Davis

Two essays of especial interest to the Latin world are included in Elmer Davis' recent book, *Not to Mention the War*, published by Bobbs-Merrill Company. The first, *The "Logic" of History*, appeared in Harper's in 1934. In support of his thesis that the events of history have no logical explanation and that history is therefore not a science, Mr. Davis sets forth a brief, concise review of the decay of the Roman Empire.

In the concluding essay, *Let Us Now Praise Famous Men*, hitherto unpublished, Mr. Davis presents a portrait of the Roman Emperor Gallienus. Mr. Davis believes that Gallienus was far from being the inadequate and opprobrious figure he is usually represented as being. "He was the victim of one of Edward Gibbons' least excusable blunders." Throughout a careful study Mr. Davis contends that Gallienus "kept his head when all about him were

<sup>1</sup> For notice of this helpful publication, see the *Classical Journal* xxxvi (1941), pages 372 f.

losing theirs and blaming it on him; he held together what he could and wasted no time lamenting what was gone beyond recovery; he began that thorough reorganization of the army and the civil administration which made Aurelian and Constantine possible. That these lines are written in the Latin rather than the Runic alphabet, that indeed we descendants of the tribes who eventually overran western Europe are able to write at all, is due largely to the enormous, unwearying, and till lately unrecognized labors of Gallienus."

**Decii, 1940**

The ancient heroism of the Decii, matched already in this war, can have no more conspicuous or glorious modern parallel than the feat of H. M. armed merchantman *Jervis Bay*, which in the early days of November steamed forward and engaged in hopeless combat a superior armed German raider, saving by this self-immolation all but three of the thirty-eight ships under its protection.

## Current Events

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[Edited by George E. Lane, Thayer Academy, Braintree, Mass., for territory covered by the Association of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Russell M. Geer, Tulane University, New Orleans, La., for the Lower Mississippi Valley and the Southwest; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the Middle Western States. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of the latter date.]

### Atlantic City Meeting

On Tuesday, February 25, 1941, at 2:15 P.M., the American Classical League met in joint session with the National Federation of Modern Language Teachers, in coöperation with the American Association of School Administrators, in the Como Room of the Chelsea Hotel in Atlantic City. Professor Rollin H. Tanner, chairman of the program committee, presided. The program was as follows: "Foreign Languages in Life," Dean Henry Grattan Doyle, George Washington University; "Foreign Languages in the Curriculum," Mr. William Milwitzky, Supervisor of Modern Languages, Newark, N. J.; "Foreign Languages in the Classroom," Dr. John F. Gummere, William Penn Charter School, Germantown, Pa.; "Foreign Languages from the Standpoint of the Administrator," Superintendent David E. Weglein, Baltimore Public Schools; and general discussion. The local committee was under the chairmanship of Miss Ada Dow, of the Atlantic City High School.

### The Classical Association of the Atlantic States

The thirty-fourth annual meeting of the Classical Association of the Atlantic States will be held in Washington, D. C., on Friday and Saturday, April 25 and 26. Headquarters will be at the Mayflower Hotel. The local committee, headed by Miss Mildred Dean, consists of a group of distinguished educators.



The Association has been invited to be the guest of Sidwell Friends School at luncheon on Saturday, and the afternoon session will be held there.

The tentative program includes the following papers: "New Testament Fragments and Other Christian Pieces in the Colt Nessana Papyri," by Lionel Casson, New York University; "Vergil and Horace," by Charles T. Murphy, Princeton University; "Seventeen Years After," by Roy J. Deferari, Catholic University; "Ostracism and the Ostraka," by T. Leslie Shear, Princeton University; "Prefixes in the Teaching of Elementary Latin," by Elizabeth T. White, Butler Junior High School (Pa.); "Intimations of Immortality Among the Ancient Romans," by Rev. Francis A. Sullivan, St.-Andrew-on-Hudson, Poughkeepsie, N. Y.; "The Teaching of Latin in the Public Schools of the District of Columbia," by a representative of the Department; "Notes on Rome's Ancient Prison," by Susan B. Shennan, New Bedford (Mass.) High School (visiting delegate from the New England Classical Association); "The New *Bellum Punicum* of Naevius," by Henry T. Rowell, Johns Hopkins University; "The Academy at Annapolis," by John S. Kieffer, St. John's College, Annapolis.

The meeting on Saturday morning will include two conferences, the first on "Teacher Training: Before and After Graduation," led by Franklin B. Krauss, Pennsylvania State College; and "The Teaching of Latin in Catholic Schools," led by Sister Julia, Trinity College, Washington.

The annual dinner will be held on Friday night at the Mayflower Hotel. Special exhibits have been planned, and special rates will be offered for spending the week-end in Washington or taking a trip to Williamsburg, Virginia.

The Association extends a cordial invitation to members of the Classical Association of the Middle West and South to attend. There are many who live not far from Washington.

For further information, communicate either with the Chairman of the Local Committee, Miss Mildred Dean, Calvin Coolidge High School, Washington, D. C., or with the Secretary, Dr. John F. Gummere, William Penn Charter School, Germantown, Philadelphia, Pa.

The President of the Association for the year 1940-41 is Sister Maria Walburg, College of Chestnut Hill, Philadelphia, Pa.

#### **The Classical Association of New England**

The thirty-sixth annual meeting of the Classical Association of New England will be held at Medford, Massachusetts, on Friday and Saturday, April 4 and 5, with Tufts College acting as host. At the Friday morning session President Leonard Carmichael, of Tufts College, will greet the members, and Miss Susan E. Shennan, of the New Bedford High School, president of the Association, will deliver a brief response. The program of papers on Friday will include the following: "Prophets and Tragedians," William F. Wyatt, Tufts College; "Lessing's Critical Opinion of the *Captivi* of Plautus," Malcolm E. Agnew, Boston University; "Classical Scripture," Blanche Brotherton

Cox, Mount Holyoke College; "Aeschylus Pours New Wine into Old Bottles," George M. Harper, Jr., Williams College; "Anthony Trollope and the Classics," Frank P. Jones, Brown University; "Mars in Modern Dress," Charles J. Armstrong, Dartmouth College; "The Sanctuaries of the Mystery Cults," (illustrated), Grace A. Crawford, Hamden High School, Connecticut. After the annual banquet on Friday evening there will be a program of motion pictures, including a showing of a production of the *Oedipus Coloneus* in colored pictures, presented by Rev. John C. Proctor, S.J., Holy Cross College, and an animated cartoon film of Aristophanes' *Clouds* synchronized with music from Prokofieff's symphonic suite, *The Love for Three Oranges*, presented by Van Johnson, Tufts College.

At the two sessions on Saturday the following papers will be read: "The High Society of the Ciceronian Period," Walter Allen, Jr., Yale University; "Tiro and His Shorthand," Robert H. Chastney, Townsend Harris High School, New York City; "What the Sciences Are Telling Linguists about Speech and Hearing," Francis M. Rogers, Harvard University; "The Post-Mortem Adventures of Livy," B. L. Ullman, University of Chicago, president of the American Classical League; "The Folk-Lore of Classicism," Richard M. Gummere, Harvard University; "Ancient Invasions of Britain" (illustrated), R. I. Wilfred Westgate, Phillips Academy, Andover.

All teachers and others interested in the classics are cordially invited to attend the meeting. Any further information desired may be obtained from the chairman of the local committee of arrangements, Professor William F. Wyatt, Tufts College, Medford, Massachusetts, or from the secretary of the Association, Professor John W. Spaeth, Jr., Wesleyan University, Middletown, Conn.

#### **Proposed Eta Sigma Phi Prizes for Classical Essays**

The Trustees of Eta Sigma Phi are working on a plan for prizes for a classical essay contest to be presented before the annual meeting of the fraternity in April. The plans are tentative as yet and of course may be altered or even rejected at the convention. In the meanwhile suggestions will be welcomed by the Trustees from any friends of Eta Sigma Phi or of the classics. At present the plans call for three prizes of \$100, \$50, and \$25 for seniors (or possibly juniors) who are taking college work in Latin or Greek. It has not yet been decided whether the contest should be open only to Eta Sigma Phi members or to classical students in any standard college. The essays would perhaps be restricted to 1000-1200 words and those winning the prizes would be printed, possibly in the fraternity magazine, *Nuntius*. The topics, one each year, would be irregularly alternated between Latin and Greek and often could be selected in such a way that the essays would have propaganda value with students in other departments. The Committee would of course reserve the right to withhold the prizes in case adequate essays were not submitted. Suggestions as to these or other details will be received gladly, the sooner the

better, by the Chairman of the Board, Professor Roy C. Flickinger, at the University of Iowa. Other members of the Board are: Professor Victor Hill, Ohio University; Professor Lloyd Stow, University of Oklahoma; Professor A. Pelzer Wagener, College of William and Mary, and Professor Horace Wright, Lehigh University.

#### Latin in Illinois High Schools

At the present time one hears much about the status of the Latin language in the high-school curriculum and especially as compared with that of the modern languages.

A survey was made by the writer last fall with most encouraging results for the classicists. The schools selected for the survey were those in which Latin and at least one other foreign language were taught. The questionnaire requested the following information:

- (1) total enrolment in Latin 1940-41,
- (2) total enrolment in French 1940-41,
- (3) total enrolment in Spanish 1940-41,
- (4) total enrolment in German 1940-41.

A total of one hundred and sixty-eight schools were questioned, not including those in the city of Chicago, and one hundred and thirty-one replies were received.

The total number of students studying each language was as follows:

- (1) Latin, 17,091;
- (2) French, 7,576;
- (3) Spanish, 5,080;
- (4) German, 2,146.

According to these findings, of the entire number of pupils who study foreign languages, 53.5 per cent select Latin, 23.7 per cent French, 15.8 per cent Spanish, and 6.7 per cent German.

Other outstanding facts revealed by the schools answering are:

- (1) 115 high schools offer French with Latin;
- (2) 36 high schools offer Spanish with Latin.
- (3) 36 high schools offer German with Latin;
- (4) 21 high schools offer all four languages.

It is interesting to note that even in schools where there is a choice of four languages, Latin still leads in the enrolment as follows:

- (1) Latin, 6,352;
- (2) French, 3,421;
- (3) Spanish, 4,003;
- (4) German, 1,589.

In terms of percentage, of all the students who studied a foreign language, 41.3 per cent selected Latin, 22.3 per cent selected French, 26 per cent selected Spanish, and 10.3 per cent selected German.

BRIDGEPORT HIGH SCHOOL

RUTH Y. KIRBY

**Indiana**

A Lake County, Indiana, Junior Classical League, which will meet every year, was formed at the Lake County Latin Conference at William A. Wirt High School, Gary, Indiana, on December 7, 1940.

The invitational conference, which was sponsored by the Junior Classical League of William A. Wirt High School, Gary, entertained 264 students from 26 different high schools in Lake County for the all-day Saturday meeting.

Rev. Fred Westendorf, district leader of the Catholic Youth Organization, spoke to the group on *Why Take Latin*, and Mr. Cecil Irwin, principal of Crown Point, Indiana, High School, spoke at the luncheon on *A Philosophy of Life*.

Four round-table discussions—*How History Repeats Itself*, *Roman Life*, *Building the Latin Department*, and *Activities for Latin Clubs*—were sponsored for, and by, the students, while a teachers' round-table discussion was held under the direction of Miss Emma B. Peters, of the Horace Mann High School, Gary.

A play, *Off With His Head*, was presented by the students of the Latin Club of the Horace Mann High School, Gary.

**Michigan—Detroit**

The Latin Class of Duns Scotus Franciscan College at Detroit, Michigan, presented, as a prelude to Christmas, a very delightful dramatization from the life of St. Francis of Assisi—the scene of the first crib at Greccio. The plot was developed and written by the students of the Latin class in simple, classical language. The cast comprised: Friar Dunstan Schmidlin, as narrator; Gustavus, Ferdinandus, Carolus, and Didacus, four worthies of Greccio, were Friars Pius Winter, Jovian Weigel, Hilarion Held, and Roy Effler, respectively; Friar John Larkin was the knight, John de Vellita; Friars Berno Butz, Jude Koehlke, and Julius Kowacic played the parts of Brothers Juniper, Sylvester and Bernard. Friar Brian Irving acted the part of St. Francis. The play itself was in four scenes. In the first scene St. Francis, very sad over the Saturnalian spirit of many of the townspeople on Christmas, is inspired to restore to them the Christian concept of the feast. He decides to re-enact before them the story of that first crib of Bethlehem. In the second scene John de Vellita throws aside his worldly notion of Christmas joy. Whereupon he and St. Francis agree to have a field mass and a *scena viva* in a nearby cave. The third scene is short: St. Francis and his confrères are happy because the people welcome his idea, and prepare the altar and the cave for the great event. The fourth scene shows the beginning of the mass, the sermon, and the vision of St. Francis. The play closed with a beautiful tableau, while the friars chanted the Latin version of the hymn, "Silent Night." The dramatization proved to be a genuine contribution to the spirit of the Christmas festival.

Sent in by FRIAR GEORGE HELLMANN, O.F.M.

## Classical Articles in Non-Classical Periodicals

[Compiled by Professor Adolph Frederick Pauli and John William Spaeth, Jr.,  
of Wesleyan University.]

*Association of American Colleges Bulletin* xxvi (1940).—(December: 522-557) W. H. Cowley, "An Historical and Statistical Analysis of College Admissions Criteria." This article includes a lengthy consideration of "Foreign Language Requirements the Chief Problem." "In view of these quoted statements and also in view of the variety of facts brought together from our own studies, we are forced to the conclusion that little evidence exists supporting specific foreign-language units for admission." (558-565) Fred C. Zapffe, "The Bane of 'Pre-' Courses and Vocational Education as Preparation to the Study of Medicine." A vigorous expression of opinions. "In my opinion, every student should first secure a real, a good fundamental education, one which he can use advantageously in any field of activity. . . . Culture is the end to be aimed at in every case. Three subjects stand out in my mind as being outstanding in that respect: mathematics, philosophy, and Greek."

*Bulletin of The John Rylands Library* xxiv (1940).—(October: 285-306) Edward Robertson, "Early Navigation: Its Extent and Importance." "With the growth of knowledge of the early world, problems have arisen which can only be solved on the supposition that the ancients knew more of navigation and practised it to a greater extent than they have received credit for." This article is a general survey dealing with the peoples of the Mediterranean world.

*College English* ii (1941).—(February: 428-437) Elizabeth Dawson, "Ibsen and the Greek Tragedians." The author proposed "to trace a development of thought in the plays of Ibsen's middle period which would seem to exhibit interesting parallels to certain ideas—surely not obvious ones—in the tragedies of Aeschylus, Sophocles, and Euripides."

*The Commonweal* xxxiii (1941).—(January 17: 322-523) Walter Lippmann, "Education Without Culture." The author sets forth a thesis which "constitutes a sweeping indictment of modern education." This education "is based on a denial that it is necessary, or useful, or desirable for the schools and colleges to continue to transmit from generation to generation the religions and classical culture of the western world." The modern secular school tends to become "a mere training ground for personal careers" leading to influence, power, and wealth.



*The Economic History Review* x (1940).—(November: 128–131) Benjamin Bromberg, "Temple Banking in Rome." A brief summary of the literature on the subject. Certain temples seem to have been available as safe depositories for funds.

*ELH, A Journal of English Literary History* vii (1940).—(December: 253–264) Louis I. Bredvold, "A Note in Defence of Satire." An inquiry into "the nature of satire." Although the satirists' "picture of mankind has been anything but cheerful, they have not yielded to the ultimate cynicism, the derision which is directed against the very concept of the good. For in the true satirist, derision is limited and tempered by moral idealism."

*The Expository Times* lii (1940).—(December: 112–115) J. W. Jack, "Recent Biblical Archaeology." This article discusses "Windows, Doors, Locks," recent discoveries at Beth-Shemesh and Megiddo, and the identity of Cush and Cushan-Rishathaim.

*The Hibbert Journal* xxxix (1940).—(October: 65–73) Richard Livingstone, "The Rights of the Weak: A Modern Problem in Ancient Dress." Analyzes *The Suppliants* of Aeschylus from the viewpoint "*mutato nomine de nobis fabula narratur*." (74–82) Edward Lyttelton, "What is Great Poetry? The Criterion of a Forgotten Critic." This is an appreciation of John Keble, who in 1832 delivered Latin lectures on poetry. Mr. Keble gave his attention mainly "to a select group of the ancient 'classical' authors, especially Homer, Aeschylus, Pindar, Euripides, and among the Latins Lucretius and Virgil."

*History* xxv (1940).—(September: 161–170) J. J. Saunders, "The Orient and the Graeco-Roman World Before Islam." An historical survey. "We know that the great Arab conquests of the seventh century were, not the beginning, but the end of a long process of historical development, the last manifestation of the Oriental revolt against the long dominant Graeco-Roman culture, the final reversal of the work of Alexander."

*The Illustrated London News* cxcvii (1940).—(November 2: 558 f.) "Ancient Syria, Where France Still Clings to Her Mandate: A Land of Classic Ruins Newly Threatened By the Axis Powers." Ten photographic illustrations with captions and a brief note which includes reference to antiquities of Roman times. (November 9: 592 f.) "Immortal Greece Through Past Ages . . . : A Map Representing the Classic Sites of Hellenic Myth, History, and Famous Battle-Grounds. . . ." A two-page map "reproduced from the National Geographic Magazine." Appreciation of Greece's glorious past is expressed in the note. (601) L. B. Powell, "A Palestinian Bible Fragment: The Discovery of a Missing Folio from the Codex Climacus." The Codex Climacus "is the only known manuscript of the Gospels and Acts in the Palestinian-Syriac dialect." The folio discussed in this article belongs to the large collection of Christian and Islamic manuscripts in Syriac and Arabic gathered by



the late Dr. Alphonse Mingana. There are two photographic illustrations. (November 16: 636 f.) ["Eight Roman Portraits"]. Photographic reproductions of eight illustrations from "the Phaidon edition of 'Roman Portraits.'" There are captions and a brief descriptive note.

*The Journal of English and Germanic Philology* XL (1941).—(January: 14-28) Margaret Schlauch, "An Old English *Encomium Urbis*." In a laudation of Durham in Old English verse "we can sense something of that continuity with classical antiquity which appears to be increasingly important for our understanding of Old English literature." For the most part, this article is an account of the *encomium urbis* as a type of rhetorical exercise.

*The Journal of Higher Education* XII (1941).—(January: 21-25) J. P. LeCoq, "The Essence of the Curriculum." The author cites ancient Greek practice for his conclusion "that the function of education, the purpose of the curriculum is, first, to train the person to think; second, to build character."

*Journal of the American Association of Collegiate Registrars* XVI (1941).—(January: 155-162) Roy B. Hackman and Henry W. Duel, "Do High-School Students Who Study a Foreign Language Acquire Larger Vocabularies, Spell Their Words More Correctly, and Use Better English Than High-School Students Who Study No Foreign Language?" Two of the findings are: "4. As regards gain in English Usage, the study of a foreign language appears to affect the amount of gain positively. Pupils who studied only English gained significantly less than those who studied a foreign language. Greater gain is associated with the study of French and Spanish as compared with Latin and German. The differential gain in English usage is not associated with differences in the scholarship or initial status for the groups studied. 5. The study of a foreign language in high school appears to have no bearing on gains in vocabulary or spelling. The students gained about the same in vocabulary score, regardless of which language was taken. There was no gain in spelling score during the last two years in high school."

PAULI

*More Books (Bulletin of the Boston Public Library)* xv (1940).—(December: 409-428) Zoltán Haraszti, "Early Books of Mainz and Strassburg." Description of eleven incunabula (three printed at Mainz and eight at Strassburg) recently acquired by the Boston Public Library, including a 1498 Horace. XVI (1941).—(January: 26 f.) M. M., "A Romance of Alexander the Great." A brief description of a folio volume (Strassburg, 1514) entitled *Das Buch des grossen Alexanders*, a popular German translation, by Dr. Johannes Hartlieb, of the famous medieval Latin tale.

*National Geographic Magazine* LXXIX (1941).—(January: 93-108) "Classic Greece Merges into 1941 News." Nineteen photographic illustrations.

*Publications of the Modern Language Association of America* LV (1940).—(December: 979–992) Elmer E. Stoll, "Poetry and the Passions: An Aftermath." The first section of this article discusses briefly but appreciatively certain critical opinions and principles voiced by Cicero in the *De Oratore*, *Brutus*, and *Orator*. (1060–1079) Frank B. Evans, III, "Thomas Taylor, Platonist of the Romantic Period." A biographical study of "an extraordinarily diligent scholar and the first translator into English of all Plato's works."

*Queen's Quarterly (A Canadian Review)* XLVII (1940).—(Winter: 394). Charles E. Eaton, "Aeneas." A sonnet.

*Romanic Review* XXXI (1940).—(December: 380–393) Mario A. Pei, "French-ier from Latin -ariu." A detailed linguistic study.

*School and Society* LIII (1941).—(January 25: 118–122) John S. Barlow, "Tut, Tut, Aristophanes!" A "travesty on the comedy, 'The Clouds.'"

*Times Literary Supplement* (London) XXXIX (1940).—(No. 2022, November 2: 555) "Universal Latin?" An editorial criticizing conclusions expressed by G. G. Coulton, in his recent book *Europe's Apprenticeship*, on the disadvantageous use of Latin as a universal language in the Middle Ages. "The Latin-reading or the Latin-demanding public has now dwindled to almost nothing; but it was an all-powerful public once, and if a writer was a trifle stiff in his Latin he might have been entirely unheeded in his own tongue. This was almost certainly the dilemma which confronted the medieval writers." (No. 2023, November 9: 567) "Milton Bombarded." An editorial, commenting on Logan Pearsall Smith's attacks upon modern detractors of Milton, in his recent book, *Milton and His Modern Critics*, and suggesting that this opposition to Milton may be "due to a more general cause—the decline of classical learning. . . . In the great days of the Cambridge classical Tripos undergraduates, and boys also, drank in their Milton with their classical exercises. . . . It is noticeable that the appreciators of Milton whom Mr. Pearsall Smith cites were all sound classicists. . . ."

*Yale Review* XXX (1941).—(Winter: 348 f.) Eva Triem, "The Dream of Themistocles." Verse. Bitter reflections of Themistocles in exile.

SPAETH